

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3956.

SATURDAY, AUGUST 22, 1903.

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Court House, Graysend, August 18, 1903.

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University College, Cardiff, July 31, 1903.

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certain names and dates have been suppressed. And I make

this solemn Declaration conscientiously believing the same

to be true, and by virtue of the provisions of the Statutory

Declaration Act, 1835.

Declared at 2, Clement's Inn, Strand,

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Before me,

H. H. SHEARD, A Commissioner for Oaths.

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SATURDAY, AUGUST 22, 1903.

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## LITERATURE

*Literary History of Scotland.* By J. H. Millar. (Fisher Unwin.)

MR. MILLAR'S 'Literary History of Scotland' deals only with the literature of "the English-speaking Scots." Till Macpherson came the poetry and legends of the Celtic clans affected the literature of the English-speaking people singularly little, if at all; and Scott himself could not read Gaelic. By a more arbitrary limitation, Mr. Millar merely "masks" the strengths of James Thomson, Boswell, Carlyle, and others, passing by on his way. It might have been better to try to ascertain what elements, if any, in the work of the writers omitted were peculiarly Scottish, and how far they have influenced England. In the case of Carlyle especially there is much to be said on this topic, and perhaps if Carlyle had made Scottish, not English, French, and Prussian history his theme, Mr. Millar might have dealt with him at length. But Carlyle did not seek topics at home in Scotland; he would have greatly limited his popularity if he had. Yet parts of 'Sartor Resartus' are like a kailyard novel shifted to Germany; and Carlyle was as Scots as peat—more so than Stevenson, for example. To bring the record down to "wee Macgregor" seems superfluous, though "the reading public" is more interested in such things than in 'The Kingis Quair.' The universities are mentioned about their influence on literature since the founding of St. Andrews. Whether Latin writers should be treated is dubious, but it is rather hard on such a thoroughly anxious historical inquirer as Fordun to say that Boece was "no less fantastic and prone to belief." Boece's Latin, given his date (1465-1536) and his university training, could not but be "infinitely superior to Fordun's." Major is defended against Buchanan, as "essentially a seeker after

truth," while Buchanan is "a rabid and credulous partisan," with an "advanced" theory of politics and a Lennox bias. But Buchanan's contempt of Major was founded on Major's crabbed Latin style and general scholasticism. A history of Scottish Latin writers, however, is a separate and academic topic.

Of the beginnings of literature in the Scots there are the scantiest traces. The famous lines

Quhen Alysandyr oure kyng was dede

are in an accomplished manner. There must have been plenty of this artistic poetry, but all is lost, while the popular taunts and ditties of the War of Independence are mere rude snatches as far as they have reached us. "Men of gud discretyoun" will steer clear of Huchoun, "that cunnand was in literature," according to Wyntoun. Poems are attributed to Huchoun, and Sir Hew of Eglinton is named as a poet, and whether Hew was Huchoun or not is a dark problem. Mr. Millar is brought to conjecture that "perhaps Huchoun was the first illustrious specimen of that much vilified person, the Anglicized Scot."

It is obvious that, except for 'The Brus,' Scottish poetry down to James I., at least, is of more interest to philologists and antiquaries than to people who read "for human pleasure." Barbour stirs the blood, the others do but languidly entertain, and Wyntoun is no more a poet than the Glasgow bellman who rhymed the history of Prince Charlie. About 'The Kingis Quair,' which is poetry, Mr. Millar writes so admirably that an idea which often besets the reader of histories of literature presents itself: Why waste space and time over the small fry of letters? Especially in his closing chapters on the moderns, Mr. Millar thinks it his duty to deal a compliment or a scoff to countless minnows, down to the Rev. Mr. Bruce, whose orthodoxy is, in Mr. Millar's opinion, dubious. We never heard of this preacher; but to men like Prof. Ferrier and J. F. McLennan, men of original genius and character, Mr. Millar has so little room to give that they might as well be left out. It really seems the wiser plan to use all the space for the distinguished "outstanding" men of genius, and to consign the others to a catalogue, with dates and names of books; for the task of giving three sentences of epigram to the life's work of an industrious author is tedious and thankless, and begets vivacities which annoy some readers, and are of little profit to any. Many a thing good to say in a newspaper article, a few things not very good to say anywhere, are in this book, standing where they ought not.

To be just to Mr. Millar, he should be read where he can speak with a discriminating enthusiasm, as he does about Burns and Scott. We wonder whether he admires the following lines from a poet of 1580 whom he does not cite. The event is the charge of Moray's infantry at Langside, and the hero is Robert of Kinyancleugh. We modernize the spelling:—

When our men breasted up the bank  
He was there in the foremost rank,  
But yet ere they began to yoke  
Immediately before the shock,

His slogan I cannot pass by;  
Our men on his left hand 'gan cry,  
*A Hume, A Hume*, with voices shrill;  
Another voice upon the hill  
He heard crying *A Douglas fast*,  
Then burst Robert forth at last,  
And cried with mighty voice abroad,  
*O our good God! O our good God!*  
Which was more fearful to his foes  
Than all the voices there that rose.

This battle poetry of the godly by Mr. John Davidson, that firebrand of the Kirk, seems not unworthy of notice. Mr. Millar's enthusiasms, as he frankly admits, are not on the side of the godly; but he appreciates Knox's 'History' as "an unconscious essay in self-portraiture no less masterly than that of Pepys or of Gibbon." He remembers that, as has been well said, "to be just to Knox we must get rid of all Christian prejudices." The great Reformer, Bellenden, and Pitscottie are the first Northern prose writers who can be read for pleasure. After these come the two Melvilles—really entertaining writers. We do not think that Mr. James's 'Diary' is so inaccessible as to drive the student to Messrs. Henley and Whibley's extracts. Surely there is a Club edition "on common paper" easily to be procured.

Concerning the ballad controversy Mr. Millar has a good deal to say, being engaged on the side of Mr. Courthope, Mr. Gregory Smith, and other believers in the literary origin of these poems. In some instances it is not doubted. But Prof. Child, perhaps the only qualified English-speaking judge, frequently censures the disposition to suppose that where a literary romance and a popular ballad on the same theme exist the romance must be the earlier. Each case, he says, must be judged on its merits, and in accordance with the evidence. Where we find ballads with no known counterpart in literary romance, to say that there must have been a romance is to beg the question. And whence did the literary romance-writers get their materials? Mainly from popular traditional tales, as the author of the *Odyssey* did. Among primitive peoples both poetry by the individual "maker" and poetry produced in collaboration by all who take part in labour, or in the ballet, exist side by side. Our traditional ballads come from authors of various kinds. Some may have been by professional minstrels of a low class; many were by any chance individuals of the populace. Others were meant for printing, and were printed. Many are as rich in variants which arose as time went on, and are as apt to desert one story formula for another, as any *Märchen*; and many are of European, a few are of wider diffusion. Mr. Gregory Smith is quoted as saying "the professional and dignified purpose comes first in the literary process; there is no opportunity in the early stages for the popular." If we apply this to Greece and Finland, Sophocles came before the *Kṓmoι*, apparently; Lönnrot before the *runoias*. Aristotle was of the contrary opinion, and the advocates of literary as prior to popular poetry have to account for the poetry of races who possess no professional poets. However, Mr. Millar "is disposed to think the considerations advanced by Mr. Gregory Smith and Mr. Courthope unanswerable." Out of three ballads cited by him, one is a dirge—we

know precisely that (where they still exist) dirges are often of popular composition—and two are personal lyrics. One of these, 'Helen of Kirkconnell,' perhaps has a popular origin; but it is all bedevilled with work of the eighteenth century, as is the other, 'Lord Maxwell's Good-night,' a thoroughly artificial composition. A serious study of Child, Grundtvig, and Puymaigre, for example, might enlighten Mr. Millar.

Mr. Millar's account of the age after the Union of the Crowns, from its Italianates, like Drummond of Hawthornden, to Abacuc Bysset (who was so sorely thumped in St. Giles's), is terse and useful. Then he finds himself among Covenanters, and declares, with truth, about Samuel Rutherford's 'Letters,' "They inspire either enthusiastic admiration or an antipathy amounting almost to disgust." People who entertain the latter emotion (as we do) will find it "ground for condemnation when the Lord cometh to make inquisition after these things," says Dr. Love (1835). More space might have been spared to Principal Baillie, whose character makes his letters a source of joy: he was so "pawky" and Presbyterian, and found such sour grapes growing on the Presbyterian vine.

The eighteenth century was cursed by that notion of eloquence which perhaps culminated in Dr. Chalmers, who set the model (an awful one) for Scottish university essays, down to the sixties at all events. Hume, who escaped this plague, is properly praised for "his unflinching humour, his knowledge of mankind, and his all but invariable lucidity." But why Hume should be admitted, while Gilbert Burnet and many others are merely mentioned, does not appear, unless the reason is that Hume lived mainly in Scotland. The works of the philosophers cannot well be made intelligible in Mr. Millar's space, and the song of 'Leader Haughs and Yarrow,' which he quotes, is worth all of them as literature. Who was the author—"Minstrel" Burn, not Burns, as Mr. Froude vainly supposed? Did he do nothing else? "Permit nox alta." He seems to have been one of his country's greatest lyrists. He, at least, botched no older piece, for better or for worse, as was the constant practice in Scotland. Here, naturally, Burns comes in, always using, commonly bettering, an old motive when he could. 'Auld Lang Syne' may be older than the seventeenth century; and older than Burns is the Jacobite version:—

He that did proud Pharaoh crush,  
And save auld Jacob's line,  
Shall speak to Charlie in the bush,  
Like Moses: lang syne.

In the same way the Jacobite 'For a' that' is, to a chivalrous taste, preferable to Burns's effusion. Like Scott, who thereby aroused, says Lockhart, "the wrath of Mr. Alexander Peterkin," Mr. Millar deprecates Burns's want of chivalry. But he does not allow "Burns's blethering bitches" of the Burns Clubs to blind him to the innumerable and varied excellences of the poet, and his remarks on Burns are perhaps the best passages in his book. It is a trifle, but as Scott's quotations from Horace, for example, sometimes defy scansion, we conceive that he did not underrate his own scholarship. Reckoning 'The Lay' as the best of Scott's poems,

and believing that romance awoke at the clang of the lines,—

Nine-and-twenty knights of fame  
Stabled their steeds in Branksome Hall,

we cannot share Mr. Millar's preference for "the plain octosyllabic measure" in rhyming couplets, for 'Marmion,' and for 'Rokeby' as superior to 'The Lady of the Lake.' But it is by his lyrics—the Harlaw ballad, 'Bonnie Dundee,' 'Maisie,' and many more—that Scott holds his surest claim to the rank of poet. It was not the authorship of 'Bonnie Dundee,' surely, but of Cleveland's song that escaped Scott's memory. "Capital words—whose are they? Byron's, I suppose?" Mr. Millar recalls to a forgetful age the numerous delights of Scott's miscellaneous prose works. It need hardly be regretted that 'The Tales of a Grandfather' are no longer used in schools, for their use merely prevented intelligent children from reading them. They are a holiday book. About the "Waverley Novels" Mr. Millar says what ought to be said in a way that cannot well be bettered. But if Scott be "the greatest unconscious artist in literature" since Homer, how can he also have a conscious "philosophy of style," which bears fruit in the twaddle of Catherine Glover, "Henry, noble, generous, but deeply mistaken man," and so forth? Scott's philosophy of style was to have no philosophy of style. Catherine bored him, like "Anne of Geierstein, damn her!" and he let her talk in a boring way, automatically.

We cannot pursue Mr. Millar through the Blackwoodian age; and his chapters on the moderns, though clever, are occasionally rather cruel. Nobody can say that this history is hard reading; and to wish that Mr. Millar had limited himself to the really great authors is to wish what the scheme of the book made impossible.

*The Destruction of the Greek Empire and the Story of the Capture of Constantinople by the Turks.* By Edwin Pears, LL.B. (Longmans & Co.)

THE present year, appropriately for the appearance of Mr. Pears's new book, is the 450th anniversary of the fall of an institution which, if it had survived to our days, would make a strong appeal to our imagination, as an unbroken link of continuity binding us to the world of Augustus Cæsar and classical antiquity. The overthrow of the Roman Empire and establishment of the Turks in New Rome constitute one of the chief occurrences which, like the discovery of the other hemisphere, mark off the mediæval order from the modern. The interest of the episode equals its importance, and as the details of the Turkish siege are intimately bound up with fascinating problems of Byzantine topography, it has engaged the minute attention of archaeologists. Since Gibbon wrote, a considerable body of new contemporary evidence has been rendered accessible, and although these fresh sources have been partially dealt with in various monographs, it was most desirable that the whole story should be told by an historian thoroughly familiar with the topography of Constantinople. Any one who has enjoyed the privilege of investigating the walls of that city in the company of Mr. Pears knows that the task could not

have fallen into abler hands. Living there, he has been long studying the problems of the siege, and to his familiarity with the site he adds the qualifications of political insight and first-hand knowledge of the unchanging questions which arise where Turks rule over Christians. Besides, he has had the experience gained in writing another book on a closely related subject, the Latin siege of 1204, of which, in fact, the present book is a continuation.

The Empire never recovered from the blow inflicted by that conquest, and nearly half of his space is devoted by Mr. Pears to tracing its decay from the expulsion of the Latins from the city in 1261 down to the final siege of Mohammed. We may direct special attention to his account of the reign of Cantacuzenus, whom, in the fear of doing him injustice, he paints with a distinctly hesitating touch. He defends him against the charge of having brought the Turks into Europe, pointing out that the Spaniards must bear the responsibility of having first introduced them, that Cantacuzenus "realized the danger of their obtaining a permanent foothold in Europe," and,

"with the object of preventing them crossing into Thrace without his permission, endeavoured to close the two passages which they had been accustomed before his time to employ—namely, from Lampsacus and between Sestos and Abydos."

Mr. Pears ascribes the downfall of the Empire to three causes: the dismemberment through the Latin conquest, the attacks on all sides of Turkish invaders, and the Black Death. In regard to the Latin conquest he emphasizes one less obvious, but highly important effect. It was a hindrance to the assimilation of the divers peoples in the Balkan peninsula:—

"The influence of good administration and the strong hand of the central power kept these races in order. They had the usual tendency to hostility one towards the other, but until the Latin conquest good government and the Greek language, that of the Church and administration, were always a force tending to break down the boundaries between them and to incorporate isolated sections in the Greek-speaking community."

The difficulty of governing them was "enormously increased by the Latin conquest. The populations were harassed everywhere by native rebellions and by foreign invaders."

"These troubles destroyed the work of assimilation which had been going on for centuries. Communities, now of Greeks, now of Slavs, were driven from the localities they had occupied for long periods, and the constant movement left the Balkan peninsula with its various races intermingled in strange confusion. To adopt chemical nomenclature, hundreds of villages were mechanically mixed with those of other races, but never chemically combined."

In his narrative of the siege Mr. Pears makes Critobulus, whose work was discovered in the Seraglio library less than forty years ago, his main guide. This and the diary of Nicolò Barbaro are the chief of the new authorities which have come to light since Gibbon wrote. But the poem of Fusculus of Brescia and the relation of Tetaldi supply some records which cannot be neglected, and there is a large number of subsidiary documents, including two Slavonic narratives of eye-witnesses. Only



last year was published a Turkish account by Ahmed Muktar Pasha.

Perhaps the three most important and difficult questions connected with the siege concern the scene of the sea battle of April 20th, the route by which Mohammed transported his ships from the Bosphorus to the Golden Horn, and the place of the final assault on the landward walls. On all these points Mr. Pears entertains definite views, which he recommends by strong arguments. He shows, to our mind conclusively, that the sea fight, in which the Genoese ships of aid defeated the Turkish squadron which tried to intercept them, was fought, not, as Dr. A. D. Mordtmann and others hold, off Zeitin Burnou, to the west of the Marmora end of the land walls, but at the mouth of the Golden Horn, first off Seraglio Point and then off the shore of Galata. This view is alone consistent with the clear account of Pusculus, who was an eye-witness, and there can be very little doubt that the only serious evidence for the other view, the statement of Ducas that the Turkish fleet waited for the Genoese ships off the harbour of the Golden Gate, rests on an error, perhaps due, as Mr. Pears suggests, to a facile confusion between Aurea Porta and Horaia Porta (the gate near Seraglio Point).

The question of the transport of the ships seems less clear. Mr. Pears disagrees with Dr. Mordtmann and Prof. van Millingen, who think that the starting-point was Dolma Bagshe. He holds that it was Tophana (a point nearer to Galata), which implies a considerably shorter distance, and, what is very important, a much lower elevation (250 against 350 feet) to be surmounted. It is obvious that Mohammed would not have chosen the longer and more arduous road, unless there were some grave countervailing disadvantage in the shorter and easier. According to the upholders of Dolma Bagshe, Mohammed was moved by the consideration that if the Turkish ships had started on their overland journey at Tophana, they would have been visible to the Christian ships at the chain at the mouth of the Golden Horn, and that these could have hindered the undertaking. But this argument is weakened by the circumstance that at Dolma Bagshe they would also have been visible, though not so distinctly. We cannot regard the question as settled, but Mr. Pears has undoubtedly made out a strong case for the claims of Tophana.

The final assault is stated by contemporary writers to have been close to the Gate of St. Romanus. At the same time it is clear from all the circumstances that this assault was in the valley of the Lycus, from which the ground slopes up to the Gate of Hadrianople on the north, and to the gate known as Top Capou on the south. There is no doubt that Top Capou is the old Gate of St. Romanus. How, then, are the facts to be reconciled? Between these two civil gates (Hadrianople and Top Capou) occurred the fifth military gate, "Pempton," down in the Lycus valley, and it must clearly have played an important part in the siege. Yet it is never mentioned by any of the authorities. The solution adopted by Mr. Pears is convincing. The writers meant by the Gate of St. Romanus not the civil gate

properly so called, but the adjacent military gate, the Pempton. This solution satisfies the data, and reconciles inconsistencies which are otherwise irreconcilable. It was originally a suggestion of Dethier, but Mr. Pears is entitled to the credit of having worked it out and supported it by overwhelming arguments.

The book concludes with some interesting but too brief chapters on Mohammed's policy after the capture of the city, the dispersion of Greek scholars, the influence of Greek studies on the Renaissance, and the demoralizing influence of the Turkish conquerors on their Christian subjects and on the Eastern Church.

*Life and Labour in London.* By Charles Booth.—Final Volume. *Notes on Social Influences: Conclusion.* (Macmillan & Co.)

HERE is the end of the most important piece of social investigation of the past half century. Mr. Charles Booth has initiated a system and set a standard which is at once a challenge and a stimulus to all who are essaying comprehension of the new city life into which civilization is just entering. No great community has ever been revealed so accurately, with the dissector's scalpel, as London at the end of the nineteenth century. Everywhere, indeed, there are minor points in which issue may be joined; here a summary is regarded as misleading; there a Church protests against its terse condemnation as dying or dead; in another place the cautious remedies advocated are dismissed as inadequate or as revolutionary. But, on the whole, the work has been received by experts (and how lamentably few the experts are who have any claim to judge with direct knowledge most of these volumes!) with a chorus of praise for its patience, its carefulness, its impartiality. By the picture here given, sombre or satisfactory as it may appear when judged by future times, either of superior comfort or deepened despair, the life of the capital of the British Empire at the zenith of its prosperity will be judged by future generations.

Mr. Booth has been happier than many past organizers of such gigantic enterprises in that nothing has interfered to prevent an orderly conclusion to his labours. The last beam is here laid, the last decoration applied: the building stands complete. He commences this concluding volume with summaries of some general conditions of activity and change in modern London; he adds chapters on cautious remedies for sundry of the social diseases with which he has become familiar in his great labours; he leads up to a leisurely and dignified farewell. He provides a summary of the whole work which occupies 219 pages, has been effected with extraordinary skill, and forms in itself a book of altogether unique interest. And he concludes with a dedication: "To my wife, without whose constant sympathy, help, and criticism, it could never have been begun, continued, or ended at all." The whole of this gathering up of each loose thread and final, almost regretful completion of the work of a lifetime leaves a pleasant impression of dignity, modesty, and finality, rarely met with in this restless and undignified age.

The interest of this concluding volume

gathers in the main round two centres. The first is the general attempt to estimate the symptoms of the profound changes which this vast aggregation is effecting in the numberless obscure lives of which it is composed. The second is the programme, put forth with all the author's characteristic caution and humility, of the immediate changes demanded for immediate remedy for the social diseases of London. The first of these opens long vistas which are at present unexplored, arouses questions the answers to which could easily occupy investigations of a similar exactitude. What is to be the town type of the future—the matrix, as it were, of the social edifice in England, comparable with the peasant type of the past? Differentiation is manifest at the summit. The life of the common people has always tended towards stability, with a universal character and outlook upon time and eternity largely moulded of a piece. "People become brutal in large numbers," says the author in one of his swift generalizations, "who are gentle when they are in smaller groups and know one another." Thirteen years ago 343 per thousand of the inhabitants of London were born in other parts of the United Kingdom. Every year the proportion decreases; the problem is changing under our very eyes; soon we shall be confronted with a new phase in the world's history—a population of millions reared in the town, to whom the natural world is but a park or place of picnic. Mr. Booth exhibits attempts, not entirely unsuccessful, to grapple with the worst dangers of this concentration: overcrowding diminishing, though so slowly as to make the heart sick with hope deferred; an enormously improved sanitation, a lowering death rate, increasing order. He shows also the other side of the picture. Family life is being assailed by forces more vehement and persistent than any of the past thousand years; the crowded home and the strange, inexplicable calling of the crowd are creating the life of the street; whole classes are growing to maturity in block dwelling and tenement house, to whom the word "home," with its infaceable memories, is altogether unmeaning. The life of the street is exercising also a dismal effect on the upbringing of the children. "The language of the children is shocking; loose life and talk are increasing," he is informed by various observers. The continually increasing dirt and foulness of these areas of huddled human lives are also noted: "The quite unnecessary dirt and filth sometimes found are appalling"; house after house receives layers of paper one above the other, without any attempt at thorough cleanliness. The verminous life of London, even amongst quite comfortable classes, is a real factor of the new conditions of city existence.

He notes also the unlimited thirst of this population. There is less drunkenness, but the consumption per head rises steadily, especially amongst women. "The smear of drink is over everything," say some; and others, "All work is hopeless until some control is obtained of the drink traffic." The multiplication of the elements making for unrest forms the chief change of a decade: life coming into the open air, the increase of mobs, mafflocking, a vast upgrowth of cheap pleasuring, beanfeasts, excursions,

children's country holidays, cheap theatres and music-halls everywhere multiplying, with bands playing in the parks, and a general thirst for enjoyment. Associated with this he notes also an enormous increase of betting and gambling—especially street betting—now as universal, if not so outwardly manifest, as amongst the gambling nations of Southern Europe. And as a concomitant of this he recognizes the steady, gradual, but persistent destruction of the limitations of the old English Sunday, while religion as any conscious apprehension of a spiritual world is relegated in the case of the masses of working-class London to children or to dim memories of childhood, with nothing but formulas and the dead hand of custom to preserve the traditional limitations of the day against the force of this new conscious hunger for pleasure.

Mr. Booth occupies a sympathetic, yet conservative position, and his remedies and programmes may be accepted as those which would be advocated by any careful social reformer who had acquired a similar knowledge. It would occupy columns to furnish a definite discussion or statement of the varied reforms he advocates in poor-law administration, the problems of lack of employment and old age, the adjustment of taxation, the regulation of the drink traffic and disorderly houses, the orderly development of the city. Though failing to satisfy the demands of the more ardent reformer, they might well be advocated with pertinacity as a minimum programme; undoubtedly, if effected in the next twenty years, they would produce a widespread amelioration in the condition of the people. Many cannot wait; each year renders the task of improvement more difficult. The ruinous development of the suburbs of the city is creating deplorable problems for the coming generations. Here, at least, it might be possible by combined regulation and taxation immediately to substitute order and plan for the inequalities of competitive greed. These few pages of suggested remedy should be studied by every citizen of London conscious of his responsibilities, of the high destiny of his city, and its limitless possibilities of development or decline.

"What it all amounts to?" "What is the good of it all?" These are the questions asked by Mr. Booth at the conclusion of his fifth volume, of this vast output of rude and confused energy which we term the life and labour of London. It cannot be said that he has provided an answer. The problem still remains, chaotic, inexplicable, without guiding thread or clue: human effort, pertinacious and vigorous, but somehow unrelated to the larger realities of life. But he has demonstrated much happiness, aspiration, life in routine, life in improvement. He has shown disease, and he has tried to exhibit some remedy. Though scientific in form, his work is ethical at bottom: he collects facts definitely in order that his successors may use this knowledge to essay reformation. At the end he calls for "some great soul, master of a subtler and nobler alchemy than mine," who will

"disentangle the confused issues, reconcile the apparent contradictions in aim, melt and commingle the various influences for good into one divine uniformity of effort, and make these dry

bones live, so that the streets of our Jerusalem may sing for joy."

With which characteristic modest abdication, with its momentary revelation of a passionate hope and a personality in general concealed, Mr. Booth concludes his life's enterprise.

*Psyche*. By Erwin Rohde. New Edition. Edited by Prof. Fritz Schöll. (Tübingen, Mohr.)

A NEW edition of this famous book affords an opportunity of discussing it, we believe, for the first time. Nor is it unsuitable that we should do so. The myriad books written by German scholars cannot find a place in the notices of these columns. The best selection for a British journal to make is, in the first place, to criticize those that have attained to the rank of classics, in the next those which contain some novelty or interest beyond that of mere erudition. Erwin Rohde was a peculiar and distinctive man even among German professors—a strong personality, not without unpleasant features. This one may learn from the brilliant biography of O. Crusius—nay, even from the portrait prefixed to that volume. He lived a short but remarkable life of activity, being promoted from Kiel to Jena, Tübingen, Heidelberg, and dying at the age of fifty-two with a reputation second to none in Germany among those broad students of Greek life and manners of whom Wilamowitz is now the most brilliant representative. He has left the world, besides shorter essays, two notable books—the history of the Greek novel, and this book on the cult of ancestors and belief in immortality of the soul among the Greeks. Both exhibit the same high quality—that of commanding vast knowledge of details so thoroughly as to use them with ease in filling out a well-conceived plan. If in either book he has been guilty of an omission, the reader feels it must have been deliberate, for he creates the strong impression of having thought out his subject with masterly care. But as in his treatment of the Greek prose novel he appears to have missed altogether the capital turning-point when the Persian love-story replaced the productions of the New Comedy as fashionable literature in Hellenistic days, so in the present he has deliberately ignored the reaction of Christian beliefs on the theology of the later Greeks regarding the immortality of the soul. It may be readily admitted that to the end of the first century A.D. Christian teaching, in spite of what we read in the Acts, had produced no large effect on Greek thinking. The ignorance displayed by both Plutarch and Dio Chrysostom of doctrines which they would inevitably have discussed shows that both Jewish and Jewish Christian thought were still then beyond the range of popular ethical teaching both in Greece and in Asia. But Rohde brings his readers down to the fourth century, and cites numerous epitaphs of people who cannot but have known something of Christianity. We should have expected from him a closing chapter on this subject. He omitted it, we presume, owing to his strong antipathy to the doctrine which, more than any other in the decaying ancient world, supplanted and destroyed Hellenic ways of thinking. To him, as to his friend Nietzsche, Christianity was almost odious.

As regards form, Rohde was regarded by Germans, and no doubt regarded himself, as a brilliant writer. There are not wanting in the present book examples of picturesque and sustained eloquence, as when he describes, with a detail bordering on irrelevancy, the practices of the wild Bacchanals who carried the orgies of Dionysus into the Greek world. But surely no other nation in Europe would think of calling any man a stylist who printed (and reprinted in a second edition) such sentences as the following:—

"Mit einer, neben der unerschrockenen Folgerichtigkeit ihrer rein auf die übersinnliche Verstandeserkenntnis begründeten Betrachtungsweise überraschenden Nachgiebigkeit räumen gleichwohl die Eleaten dem Augenschein und dem Zwang sinnlicher Wahrnehmung so viel ein," &c.

Here is another, taken almost at random:

"Ueber den in vielen Fällen schon merklich zu einer nicht mehr nach ihrer lebendigen Bedeutung voll empfundenen Redensart gewordenen Ausdruck dieser Hoffnung des Aufsteigens der Seele zu himmlischen Höhen geht der Aufschwung der Betrachtung selten hinaus."

Such stuff may, indeed, be grammatical and logical, but as style it is simply ridiculous; the latter is, indeed, hardly intelligible.

But as Rohde is now gone, and nothing can be done to mend his great book in this direction without rewriting most of its pages, we will turn to what is much more grateful to us, his treatment of his fascinating subject. At the very outset he takes hold of the reader by his analysis of the eschatology of the Homeric poems, to which he ascribes, in a very different sense from that of Herodotus, the effect of having moulded the theology of the Greeks. For while Herodotus believed that Homer and Hesiod had merely formulated, nationalized, and harmonized existing local cults, Rohde holds that the Homeric poems represent a secular reform, which thrust aside many of the old beliefs, and introduced a worldly religion in their place. Above all, the cult of ancestors (*Ahnencult*), which certainly existed in old times all over Greece, and which is strikingly exhibited in the Mycenaean tombs and the circular *temenos* above them, is never once mentioned by Homer. But of course there are cases of survival (which Rohde calls *Rudiment*) not hard to detect, of which the most striking is the ceremony with which Achilles buries his friend Patroclus. Here the whole developed worship or cult of the departed spirit comes before us almost as a piece of archaic savagery, foreign to Homeric culture. For the ordinary doctrine of the poems seems to allow no influence to the dead, and to hold that, when once duly cremated, their souls, a weak image or double of the body, were banished for ever from this world, and maintained a very shadowy existence in Hades. There are, of course, passages such as the 'Descent of Odysseus to the Shades,' where by a special dispensation he is allowed to communicate with the dead. But this passage is rightly attributed to a later poet, not in harmony with the earlier bards. The whole theological attitude of the Iliad is, however, set down, not as in any sense representing the primitive or popular creed of the Greeks, but rather as coming at the



close of a long development, and as an Ionic novelty.

In many respects Hesiod, though posterior in time, is to be regarded as anterior to Homer in development, for his is the simple theology of the Boeotian farmer, not the accommodating creed which the Court poets had constructed for the kings and nobles whose patronage was their daily bread. There is a highly interesting criticism of the much discussed picture of the five ages of the world, wherein the age of the Trojan heroes is interlarded, so to speak, between the Bronze Age and that in which the poet lives. Of course the passage has been called an interpolation, like the appearance of Elihu between Job and his three friends. It has been thought that some room must be found for these famous personages, seeing that tradition asserted that the men of bronze had passed away without leaving any name behind. Rohde prefers to consider the passage genuine, and inspired by a desire of the poet to agree with the tradition that these, and these only, occupied the Elysian fields. The race of gold, and even that of silver, had become kindly *demons*, who helped and protected men; the race of bronze had been annihilated; the heroes of Thebes and Troy were lodged in the Elysian fields. We give this explanation, though we feel very doubtful whether Hesiod considered questions of eschatology so important.

But even Hesiod seems not to have represented the really widespread and popular beliefs about the state of the dead. These are to be gathered from the allusions of the early lyric poets, and especially from the many epitaphs, which express the feelings of average men. It is indeed remarkable that in treating of epitaphs Rohde has nowhere touched the important and difficult question of tomb reliefs, those sculptured representations of scenes of offering or leave-taking which have been so variously interpreted. This seems to be the most serious omission in his work. In these affecting scenes the dead are represented in the forms, and with the feelings, of ordinary life. How long were these supposed to endure after the last adieu?

When we come to the post-Homeric poets and their influence on popular beliefs, we must not fail to remember that the Greeks never had an established religion, or a professional priesthood whose duty and interest it was to protect orthodoxy. Many states, indeed, thought it right to honour the traditional creed, and there were cases where the innovator was persecuted; but in general there was great latitude allowed, for the cults of various cities were not consistent, and reconciliation between them was never seriously attempted. Thus it was open to any leading poet, who was regarded as a national teacher, to promulgate his views on the state of the dead, and such views had a really public importance. Hence Rohde presents to his readers what seems too explicit an account of the views of Pindar, who can hardly be considered a philosophic or independent thinker, in spite of the splendour of his poetry. This estimate is corroborated by the analysis of his theological views, which present two wholly different views of the future fortunes of the dead. The first is simply the traditional

Homeric view, which makes a future life the special privilege of a few heroes, while the average man is the mere shadow of a dream after death. The second is a theological dogma grafted on this current belief, which holds that the soul, which is the spiritual image of the body, is in its very nature divine and immortal, and, having come from God, is only imprisoned for a while in the body as the consequence of some old and unexplained lapse, which must be expiated. After death comes a judgment in Hades, and the soul must return at least twice into mortal life before it attains to the privileges of the hero's soul, and lives for ever in the happy islands beyond the western sun. These views are most probably derived from some of the Orphic sects, which had already at that time associated themselves with Dionysiac rites, made their main object the purification of the soul by ritual, and preached in some sort a personal immortality. But in Pindar's poetry they were not likely to attain any widespread popularity, for his work was written for special occasions and for special patrons, and seems to have been forgotten when those occasions passed away. There is, however, a general likeness in his eschatology with that of Plato, by far the greatest Greek preacher of the immortality of the soul. They both show a kindred attitude to the Pauline utterance: "The wages of sin is death, but the gift of God is eternal life." The soul by its own misconduct might mar its immortality, and forfeit its great natural inheritance.

There is no reason to think that these lofty speculations reached beyond the select few, though it is quite possible that they always commanded a following in a society where many wholly diverse beliefs on the state after death survived concurrently, and were even accepted by not a few as probable alternatives. We search the three tragedians in vain for further light; they are wholly occupied with the great moral conflicts of this life, and even Æschylus, far the noblest and the most pious of them, does not bring in the future life as of any moment in these conflicts, save that the dead man calls for vengeance, and is entitled to the traditional honours offered to his shade. Future life in any real sense does not concern him, still less future rewards and punishments, though the poet does make allusion to a future judgment of the dead.

Space fails us to go further into the brilliant exposition of the eschatology of Sophocles and of Euripides — this last cumbered with rising doubts and unsettled controversies. For now the philosophers begin to take up the position of the poets, and claim to replace them as the proper instructors of the enlightened public. It may be said that the metaphysics of the Greeks before Plato was on the whole adverse to personal immortality. Either the soul was a mere result of the organism, or the expression of it, and would be dissipated as soon as death dissolved that organism — this was the materialistic view, kept alive in after days by Epicurus — or the soul was something foreign, a spark or effluence of the Creator, which upon the death of the body would return to its original source. This was the Pantheistic

view, inherited by the Stoics, and maintained so far as they were logical.

The splendid visions of Plato were never the solace of any but superior minds. Plotinus and his school gave them a mystic turn, wherein the Pantheistic absorption into the universal One superseded all notion of the future personality of the human soul. But from the myriad epitaphs of later Greeks, now gathered in collections of Greek inscriptions, which Rohde has fully utilized, it is plain that the average man had but little hope of future life, or of recognition among men beyond the grave. A few are frankly sceptical; most of them are but hypothetically cheerful. If there be a future life, then they look forward to a joyful reunion. But as the author justly observes in his most fascinating chapter upon these epitaphs, every stage of development, from the Homeric views to the Platonic, is found side by side in these records of human bereavement. For the Greeks, having no established religion, were not trammelled, as we are, by the bonds of orthodoxy, nor were they induced by the fear of social censure to mask their despair by expressing a lying hope.

The profound and permanent interest of the great book under review is that it presents to the reader all the speculations, both sanguine and desponding, which a thoughtful society made during centuries concerning the future state. Christianity for a time, and a long time too, silenced all these uncertainties. The doctrines of the resurrection of the body with the soul, of a future judgment and of immortality for all, were imposed upon Europe upon the authority of divine revelation, and were preached as the very acme of consolation to the human heart. But unfortunately the theologians ruined their great victory over human doubt by the zeal with which they asserted the everlasting tortures of the damned, and conjointly with it the small number of the elect. These cruel corollaries have led first the daring few, then the quiet many, to reject a belief in this respect unworthy of any intelligence but an omnipotent Iago, and so the real sentiments of educated men and women in modern Europe have in a measure returned to the various hopes and fears of the old Greeks. Apart from those who still regard the question as settled by revelation, every modern phase of opinion finds its counterpart in the cults, the aspirations, the hesitations of the Greeks regarding this everlasting problem. Hence the great and varied interest of this book, which appears to be the most instructive and suggestive produced on Greek life and thought in our generation. If the author had learnt to write as clear and attractive prose as any average French professor can write, it would have assured him a wide as well as a worthy popularity.

*Florence: her History and Art to the Fall of the Republic.* By F. A. Hyett. (Methuen & Co.)

It is satisfactory in these days of "monographs" and "epochs" to meet with a writer who will boldly face a long tract of history and follow the fortunes of a State for three or four centuries, taking in his stride the periods and persons that have

sufficed to others as themes for entire works. Mr. Hyett has chosen what, if the less attractive (both to writer and to reader), is undoubtedly the more instructive course. If anything is to be learnt about the effect of national character and conduct upon national fortunes, which is, we presume, the chief, if not the only lesson that history has to teach, it must be done by means of a survey embracing many generations and many phases—now obscure, now brilliant—of the nation's life. To group events round the story of some eminent person, especially if he were one who brought his country to a high pitch of influence and prosperity, is interesting enough, and if it is well done the result often has the fascination of fiction. Like fiction, too, it has a tendency to leave the reader with a "so they all lived happily ever after" feeling in his mind, which a glance, perhaps not very distant, into the relative future will usually show to be unjustified. Instances need not be multiplied; they will occur to every reader; but one may take from Florentine history the case of that special favourite of biographers Lorenzo de' Medici. His genius, building on the foundations laid by his grandfather, enabled him to leave the little Tuscan State in a position to hold its own among the great powers of the world, tranquil at home and respected abroad. But it had not availed—it had not even attempted—to root out the "superbia, invidia, ed avarizia," which Dante two hundred years before had noted as the cankers gnawing at the life of the commonwealth; and where was Florence forty years after Lorenzo died?

Mr. Hyett sums up the lesson of Florentine history very well:—

"The story of Florence, in spite of her brilliant artistic and literary triumphs, is a sad one. It is the story of intellectual success and of moral failure; of noble ideals unrealized; and of an unceasing struggle for freedom without the qualities necessary for its existence. There was a grasping egoism about the Florentine character which was ineradicable. Each citizen desired ascendancy over his neighbours in some form or another; if not for himself individually, then for the family, the clique, or the class to which he belonged. Hence the rivalries, feuds, factions, and conspiracies which wrecked successive governments. Five hundred years' experience was not sufficient to teach the Florentines that in every well-ordered social system some measure of self-effacement is necessary. Nor could they learn it from Religion or Philosophy. Savonarola insisted on it with impassioned eloquence, and his teaching engendered not self-sacrifice but fanaticism. The writings of the great Greek and Roman thinkers were read with an almost superstitious reverence, and yet the fruit they bore was not increased self-control but an admiration for tyrannicide."

It was quite time for a new English history of Florence to appear. Napier remains the standard authority; but he wrote nearly sixty years ago, and since then much work has been done in Italy and elsewhere, especially in the investigation of all evidence that can throw some gleams on the annals of the city before it emerges, somewhere about the year 1200, into the light of history. No one has contributed so much to our knowledge of those early days as Dr. Robert Davidsohn, and it is somewhat unfortunate that his

great work is, it would seem, unknown to Mr. Hyett, whose first chapter would have been rendered a good deal less meagre by the perusal of it. He would have known, for example, that the site of Etruscan Florence is a point about which there is controversy, and that the most recent researches indicate a very different position for it from that which in his opening sentences he assigns. Whence he gets the odd name "Campo Martis" does not appear, unless it be an expansion of Villani's "Camarti." Prof. Villari, whom he mainly follows for the earlier period, is, of course, an admirable guide to the knowledge that had been acquired when the essays composing his "I Primi Due Secoli" appeared; but the book is ten years old, and several of the essays, as we pointed out when reviewing it, a good deal older. We could have wished, by the way, that Mr. Hyett had quoted from the original. His references are to the pages of the English translation, which causes needless labour in verifying; and the same applies to Prof. Villari's other works.

Once fairly launched on the history of the Commonwealth of Florence, Mr. Hyett gets along well enough. As he himself points out, few States have had such a roll of chroniclers as Florence throughout her most flourishing time, which may be taken roughly to extend from the last quarter of the thirteenth century to the first of the sixteenth; and in more recent times their work has been utilized and supplemented from documents by many approved historians, of whom good use has been made in the present work. Mr. Hyett makes no concealment of his debt to such predecessors as the late Marquis Gino Capponi (whom he does not, for the benefit of his less instructed readers, distinguish so clearly as might be from that earlier member of the illustrious family who has left valuable records of his own age—see, for instance, p. 216, where the name of the older Gino immediately follows the figure indicating a foot-note in which the later Gino is cited); or Prof. Perrens for the general history; or to Prof. Villari and other historians of special institutions or periods, when his work brings him abreast of them. In foot-notes he is perhaps a little too copious. It is tiresome to be constantly compelled to glance to the bottom of the page; and a superabundance of notes is apt, while it testifies to industry on the part of the historian, to betray inexperience in his craft.

Mr. Hyett's great merit, to our eyes, is the clearness with which he sets out the never-ending experiments in constitution-making that distinguish Florence above all States that have ever existed. They were a subject even of Dante's sarcasm; had he foreseen all the "Eights," "Thirties," "Seventies," all the artifices for packing them in the interest of factions or individuals, all the schemes for taxation which his posterity were to devise, it is hard to imagine what he would have thought and said. Yet this apparent instability was, as Mr. Hyett is, we think, the first to point out, only the defect of the Florentine qualities:—

"It was not only due to class hatred and personal ambition, to lawlessness and mistrust, that Florence became the home of political

experimentalism, but also to her wondrous spirit, which was 'at once keenly critical and artistically creative'—a spirit which was ever judging its own creations and ever ready with an expedient for remedying their defects, and which in consequence was incessantly transforming her political organization. But if it was this spirit which made, or at least contributed to make, her whole history one intermittent fever of insurrection, it was the same spirit which, working in another sphere, gave us the Shepherd's Tower and the Baptistery Gates, the Or San Michele Tabernacle, and the frescoes in San Marco."

"Caesarism," in some form or another, was the only remedy, as Dante saw, for the evils which that temperament was bound to induce. Florence, however, rejected the Caesarism founded on character and sanctioned by ancient tradition, and went on steadily preparing the way for that of the long head backed by the long purse, for the government of the first Medici:—

"That government was in fact the resultant of two forces. It was a compromise between a popular demand for republican forms and a popular demand for an efficient administration. The first made the rule of a recognized sovereign, or, indeed, of any legally constituted oligarchy, impossible; and, under existing conditions, no genuine democracy or veiled oligarchy would satisfy the second. . . . Almost every conceivable form of government had been tried and had been rejected, because it did not satisfy one or other of these requirements. . . . It was a sign of political genius on the part of Cosimo to devise, and of rare political sagacity on the part of Lorenzo to uphold, a system which satisfied apparently irreconcilable conditions."

On the whole, as Caesars go, the Medici were not of the worst type. Compared with some contemporary Italian despots they were, indeed, respectable. The first Piero, in particular, would seem to have been a man of fine character, as judged by the standard of any age; and if ill health had not hampered him in life and hastened his death, Florence might have known what it was to have a ruler whose course was guided by principle rather than by hand-to-mouth policy. Caesarism, however, is at best a short-lived expedient, for Dante's monarchy—postulating as it does a perpetual succession of strong and virtuous monarchs—is obviously utopian, and the conditions which in actual experience make a Caesar possible must, as soon as the succession fails, reproduce the old disorder:—

"It was not, as some have argued, owing to the insidious working of Medicean methods that when (as happened on Lorenzo's death) no strong and popular ruler could be found, Florence was unable to revert to free institutions. The answer to this contention is that these so-called free institutions, of which historians make such a parade, had not succeeded. The countless experiments which Florence made in representative government, notwithstanding the ingenuity and honesty of her attempts to ensure their success, had all failed. The truth is that these experiments had been premature. Representative government failed in Florence, not through the wiliness of the Medici, but because her citizens, brilliant and intellectual as they were, had not acquired those habits of self-control, or reached that stage of moral development which is the only sure foundation on which that form of government can rest."

It is not clear, to go back to earlier days, that Mr. Hyett has quite grasped the significance of the Guelph and Ghibeline controversy as it affected Tuscany. Far more



than anything else, it was a phase in the secular contest between nomad and settled man, between the man who lives by his hands and the man who lives by his wits, between the country and the town. That many Ghibeline families had long been established in the city, while some of the leading Guelfs were new-comers, does not really alter the case. The Ghibelines represented the feudal—in many cases German—nobility, while the Guelfs were the merchants and traders. The former were *gentili*, men of family, the latter at most *grandi*, big men. Of course, there was nothing to prevent them from obtaining knighthood, and so becoming technically noble; but so far as we know no one has yet thoroughly investigated this part of the subject, or clearly explained what precisely it was that in Italy, where the feudal system was never very fully developed, constituted the difference between noble and *roturier*. Again, Mr. Hyett generalizes too widely when he says that "Ghibeline States were always autocracies; Guelf States were generally, but not always, republics." Nor does he make it better by quoting Ravenna under the Polentas and Rimini under the Malatestas as examples (it would seem) of the former class, for both those families were Guelf. But was Florence in its Ghibeline days an autocracy, or Pisa, or Arezzo? When, too, he speaks of the Florentine Ghibelines in 1248 calling in "foreign" aid, he betrays a certain misconception of another important factor in the case. In the first place, there does not appear to have been any "calling in" required. Frederick sent his troops *proprio motu* to restore order, and though the soldiers were no doubt largely German, their commander was the Imperial Vicar of Tuscany, the son of the sovereign whom every man in Italy, though he might fight against him on occasion, recognized as his liege lord; when foreign aid was called into Italy it was in the interest not of Ghibelines, but of Popes and Guelfs.

A useful feature of Mr. Hyett's work is to be found in the surveys of art and literature appended to the political history of each period, and dealing rather more fully with those subjects than is usual in books of the kind. They are not controversial, and do not make any claim to originality; but they serve to complete the picture of Florentine life from age to age. In the matter of art, of course, there is not much to be done save to give the dates of the most conspicuous people, with some mention of their most famous works. An element of humour can sometimes be introduced by quoting the views of successive art critics as to the correct attribution of pictures to painters; of this, however, Mr. Hyett has availed himself but sparingly. Nor has he, so far as we have observed, so much as alluded to the epoch-making "isolation" (as the chemists say) of "Amico di Sandro." Literature is on a somewhat different footing. The man who has never left his own parish can make himself as familiar with its greatest productions as the most travelled. In any case, its students have far less need than those who occupy themselves with art to rely on manuals and "books about"; and at the very least they can verify the statements made

in such books. More than once we have met with indications that Mr. Hyett has failed to do this. Quite early in the book we read of

"Brunetto Latini, famous for his great learning, but more famous as the tutor of Dante.....In his 'Canzoni' are to be found the first examples of blank verse, 'and for an age which laid so much stress on artificial form in poetry, these verses of Brunetto form the beginning of a new epoch.'"

The quotation is from Burckhardt's 'Renaissance in Italy,' and the reference is given. On turning to it we read:—

"To the same Brunetto Latini—the teacher of Dante—who, in his 'Canzoni' adopts the customary manner of the 'Trovatori,' we owe the first-known 'Versi Sciolti,' or blank hendecasyllable verses."

Now, setting aside the fact that Trucchi's ascription to Brunetto of the 'Mare Amoro,' the blank-verse poem (or burlesque) here referred to, is as exploded as the notion that Brunetto was Dante's "tutor," we perceive from Mr. Hyett's way of putting it not only that he has failed to read correctly the book which he quotes, but that he is so unfamiliar with the nature of a *canzone* that he found nothing to give him pause in the statement which he thought he had found in it. Elsewhere some words in inverted commas are ascribed to Machiavelli, which we cannot find in the works of that author. The account of Machiavelli himself, by the way, is good; but we would rather have seen references to Mr. Burd's edition of the 'Principe' with Lord Acton's preface thereto than to J. A. Symonds in the 'Encyclopædia Britannica' or elsewhere. And if Mr. Thomson's translation of that treatise is recorded, why not also his equally admirable version of the 'Discorsi'? The habit, again, of printing the names of foreigners who appear in the history of a country in the form which they took in the mouths of its people—Giovanni d'Armagnac, Filiberto of Orange, and the like—raises a suspicion that the writer's acquaintance with them has originated only in the course of preparing his work, and that he has not cared to extend it. And can Mr. Hyett find any instance earlier than Mrs. Markham of the use of the term "Black Death" to indicate the plague of 1348?

Of course in a work of this magnitude there will be a few oversights and slips. Some have been pointed out already; of the following several may be due to the printer: Malafami (for Malefami, the nickname of the Donati), Baptistiero, *escettati*, Æneās, Reddi, Arneto (for Ameto), Gambertorta, and, let us hope, *anathame*. We do not think that Cæsar Borgia was ever called Duke of Valentino; nor that it was Bruce who proposed to "mac sicher" (*sic*) when he "thrust his dagger into the dead Comyn." Mr. Hyett should have got some one to check his etymologies. Florentia can hardly be from Fluenta. It is, as Davidsohn points out, a perfectly straightforward formation, like Faventia, Placentia, Pollentia. To derive Catasto from *accatastare* is putting the cart before the horse; nor will any known law of verbal descent bring *prestanza* from *præstadium*. These are small blemishes on a painstaking and useful book, of which, it is to be hoped, a second edition may allow the removal.

## NEW NOVELS.

*The Composite Lady.* By Thomas Cobb. (Chapman & Hall.)

MR. COBB writes from time to time amusingly of modern life, and will probably continue to do so. So far he does not put forth leaves continuously, out as well as in season, as is the practice of most successful novelists. The novel-reading public is ever ready to ask for more, yet as ungratefully ready to turn up its nose at the proffered fare. This new story is not so full of unexpected and surprising elements as 'The Bishop's Gambit,' 'A Man of Sentiment,' and others we could name. It will not mar, though it may not greatly enhance the author's reputation. The story opens in his usual light and brisk manner with some dialogue both natural and to the point. The plot, which is extremely slight and not very happily conceived, centres round a picture. Three ladies have contributed their special charms to the portrait by a rising, though not yet risen artist. It is called 'Juliet,' and is shown at Burlington House. A rich youth comes, sees, and is conquered by the face. He at once longs to buy the picture, and in time to possess the original. As in this country three charming beings cannot be espoused at once, his condition of mind may be imagined when he discovers that the portrait is a composite one. The incidents flowing from this discovery furnish Mr. Cobb with matter well suited to his special methods. A falling-off in the human interest of the story as it progresses must be noted.

*A Drama of Sunshine, played in Homburg.*

By Mrs. Aubrey Richardson. "The First Novel Library." (Fisher Unwin.)

PEOPLE exist, even in these days of travel, who have not visited Homburg. Yet this story of the place during the height of the English season may give them the impression of having been "there before," in the slangy sense of the phrase. This is probably because the people who take part in the drama and their conversation are familiar both in fiction and real life. Certain prominent figures in the social and political world are indeed plainly indicated. The prevailing air of fashionable vulgarity may be conscious and a quality intrinsic in the matter treated, yet we fancy that some touches are unconscious and therefore unintentional. It seems to be extremely difficult to write about a certain small section of the world without becoming vulgar, or at any rate futile. Many of the types introduced are well known. The heroine (called at times "the Lady Rosamund") is tolerably well known. She is an Irishwoman of "rapid" manners and habits, but sound at heart. The wise peer, her father-in-law, cannot be a stranger either. There are also a plain and mischief-making sister-in-law, a devoted lover, and an enthusiastic religionist. Worse and better books of the kind are possible. As it is neither singularly good nor singularly bad, there is little to say of it.

*Barbara Ladd.* By Charles G. D. Roberts. (Constable & Co.)

OUR struggle with the insurgent colonies more than a century and a quarter ago has been the motive of some celebrated as

well as merely successful stories. The one under notice scarcely belongs to either class. The heroine, aged fourteen, is more of a heroine, even to her own family and intimate friends, than the reader can understand. The whole neighbourhood is "agog" over her small joys and sorrows. The author begins with an account of a rather superior sunrise. Sunsets are a little out of favour. It used so often to be "the last rays of the setting sun," &c.; now (is it the influence of 'Tess'?) it is oftener "the miracle of dawn" and so forth. The heroine makes her *début* as a runaway at break of day. An exit by drowning had been previously attempted, but we need not add unsuccessfully. Before the reader has got far in her story, or she far in her morning ramble, he feels that enough running away has come off, or, as it were, not come off. Devoted friends recapture the child—or is it the woman? It is difficult to say. One moment she drums her heels on the waistcoat of a male admirer who carries her like a baby, the next her hand is kissed and she is addressed as "dear lady." That her mother was a Southerner is considered a sufficient reason that she should believe herself misunderstood by a Northern aunt. We had yearned for some show of severity from this Connecticut lady, but in vain. She begins to "understand" her niece almost at once, and to join the rest of the society in flattering her to the top of her bent. Two colossal brothers, in their way almost as exasperating as the Cheeryble Brothers of Dickens, a maternal uncle, a youth of high birth (whose political faith differs from that of his lady-love), and many others bow before her. If the manners and speech of these people are in accord with the time and with one another it is surprising.

*Elizabeth's Children.* (Lane.)

THE success of volumes already "mothered" by an Elizabeth proves how much there is in a name. The mystic syllables introduced into the title of a book help to cover a multitude of literary sins. Yet though they may be still good for publishers to conjure with, a time is coming when a capricious and jaded public will turn wearily aside in quest of a new catchword. This book draws a picture, or tries to do so, of the ways and habits of the children of an Elizabeth married to a Frenchman. The new Elizabeth is a feather-headed person, who, when ordered change of air, airily consigns her triplet of boys to the much-too-tender mercies of an English friend in easy circumstances. This tried—"tried" should be the word—friend is to be pitied, whatever his past relations with Elizabeth may have been. Yet pity would be thrown away. His own telling of the tale shows it. Host and victim in one, he and his friends and neighbours all seem under the impression that the Anglo-French boys are engaging little fellows in spite of their mischievous conduct. They must have had "a way with them" which escapes the reader. To pursue the language of domestics, we can only "speak of them as we find them," and that is not to their advantage. We feel they are untrue to life, and, what is worse, neither amusing nor charming. Had the glimpse of them been shorter we should not have grumbled. This may be a too can-

tankerous view of Renaud, Armand et Cie.; yet if they have a pretty or a funny impulse, straightway the author (whoever he or she may be) overdoes it. The master of the house and his guests would in real life have seen them from a different point of view. Such "table manners" could be permitted in no child, English or French. Throwing food about, even in a book, when the details are dwelt on lengthily, becomes tedious as well as distasteful. The sentiment of the book is now and then maudlin, though that is not for the most part the fault of the story. The mixed language of the children is inexpressive and a failure.

*Chris of All Sorts.* By S. Baring-Gould. (Methuen & Co.)

MR. BARING-GOULD is one of the most prolific writers of a prolific age, and has at least three distinct manners. He can write well, he can write learnedly enough in certain directions, and he can write as in the manner of the present volume—in a style, that is, which finds favour in popular magazines for Sabbath reading and in Sunday-school gift-books. Let it not be thought that there is always cause to sneer at this latter class. They by no means merit contempt; their moral tone is admirable; they are, when written by Mr. Baring-Gould, free from cant, and they do not invariably make for depression. The ability to produce them fluently is, of course, not often linked, as in the case of the present author, with other talents, which the literary world is wont to rank higher. Yet the rigid conventionality of method requisite for this sort of work is almost an art in itself. It is difficult, nevertheless, to understand how an author of undoubted literary knowledge and ability, of proven skill and craftsmanship, can write exactly the sort of stuff we are about to quote. His book is full of it, for it pertains to the conventions which decide how such books shall be written. We do not believe that Mr. Baring-Gould writes with his tongue in his cheek, and yet—A lady is talking to a factory girl in the East-End:—

"You have been into the country, I suppose?"

"Yes, I was there one Bank 'oliday; never knowed afore where the shrimps grew."

"What do you mean?"

"I saw a whole field of 'em growin', thick as the 'airs on my 'ed."

"Surely not. They come out of the sea."

"Not they. I seed 'em growed on stalks. They weren't red but yaller. But they turn red when biled."

"Chris thought for a moment, and then laughed outright. 'Why, Brice, what you saw was a barley field.'"

In short, Mr. Baring-Gould's versatility is no less remarkable than his fluency and productiveness. Chris is a young lady of good family. We follow her from the hunting field, through the West-End of London, to charitable work in the East-End, and part with her after the announcement of her forthcoming marriage with a wealthy young baronet.

*The Treasure of Don Andres.* By J. J. Haldane Burgess. (Lerwick, Shetland, T. Mathewson.)

THE name of the author of this story, unlike Mr. Baring-Gould's, is new to the reviewer,

though the title-page of the present book shows three or four other volumes to his credit, dealing for the most part with the locality of their publication, Shetland. Here are the opening lines of the present story:—

"It was a November evening. Darkness lay over Lisbon. The rain plashed heavily down on the broad waters of the Tagus, which were lying almost calm, and on the high deck of a vessel anchored out a short way from the shore. It looked as if that black craft had not long been anchored there, for her topsails had not yet been furled."

From this it will rightly be surmised that the author has been little influenced by the fiction of the last decade, a fact which need by no means militate against his chances of success in this. Indeed, this story, crude as it is in many respects, and showing great lack of the ease of experienced craftsmanship, yet suggests that the author has the root of the matter in him. His feeling for romance is sound and intimate. He shows most of the faults of inexperience, combined with the prodigality of a generous imagination and a considerable dramatic gift. Some of our clever young writers of fiction could show Mr. Burgess how half a dozen modern romances could be manufactured out of the material he has packed into this adventurous story—this 'Shetland Romance of the Spanish Armada'—and they could show him how to gloze over the crevices of his imaginative structure, so that the whole should be smooth and solid-seeming. But there are many of them, even among the cleverest, who would have found it impossible to produce for themselves just such a full-blooded book as this. The author has fluency and a rich imagination. These be talents worth cultivation. They deserve good craftsmanship to enframe and preserve them withal, and we hope Mr. Burgess will see to it for the future that they shall not lack this setting.

*Iskander.* By Marshall Monroe Kirkman. (Simpkin, Marshall & Co.)

TO weave a satisfactory romance round the facts and personages of ancient history is one of the hardest feats a modern novelist can set himself to accomplish; the attempt is frequently made—for the most part by incompetent writers—and nearly always proves a failure. Certainly it is impossible to regard 'Iskander: a Romance of the Court of Philip of Macedon and Alexander the Great,' as an exception to the rule. Mr. Kirkman shows none of the qualities requisite for the adequate handling of his theme; a touch of imagination, a tincture of letters, may be fairly looked for, but neither is apparent; the whole book is wooden and lifeless, and is written without taste and often enough without grammar. No doubt there is abundance of incident; slaughters, conspiracies, duels, encounters with bears and lions, and fights by sea and land are liberally provided, but all is so clumsily told that we are never roused to any real interest in the narrative. The characters talk in a curiously stilted and unnatural fashion, and indeed the reader is finally driven to seek relief in the unconscious humour of their remarks, which is sometimes very bright. "Touch me not too nearly,



Pausanias," says Prince Amyntas, "for I am that raw that I could strike my own brother dead, if he but offended me by a look." The same character has a delightfully vindictive sentiment about Philip: "I would I had the beast upon a spit before a blazing fire, I would be a thousand years in the roasting of him." Othello's famous "I would have him nine years a-killing" is nothing to this.

*The MS. in a Red Box.* (Lane.)

THE author of this romance has had the good fortune to hit upon a period in history which has not been hackneyed by general use. We remember no other novel in which the draining of the fens by Dutchmen under Charles I. is the mainspring of the plot. It is well known that this improvement roused the fierce hostility of the people of the fens, and it is that hostility which the author employs in his stirring narrative. Thus the tale has this to the good, that it has a natural colour particular to it, and is, in consequence, of somewhat a different shape from the multitude of romances technically termed "historical." Unhappily the characterization has little to distinguish it from the ruck of such performances. The hero, Frank Vavasour, is the usual brave and reckless young fellow in love with a fair maiden. As is habitual with such tales, the hero is so headstrong as to run into every danger that a man with a grain of common sense would have avoided. As is also usual, he tells his own tale, very modestly of course, and sings the praises of his ladylove not so modestly—as is natural. And the two chief villains are exactly what we looked for—the one Dutch and the other an English nobleman. They are blackened to a hair, and could not be whitewashed by the most ingenious perverter of history. But of a truth they glory in their shame, and are calculated to fill unsophisticated minds with the most passionate feelings of revenge, for the colours are all primitive, and the drawing is with crayons. Not that that matters in this style of book. It is sufficient that there should be plenty of incident, which there is, and that the narrative should amble briskly, which it does. The writing, too, is of quite a spirited order, so that there is little wanting to make a good book of adventure rather above the average, and possibly the earnest of better work by its anonymous author.

*For his People.* Retold by Viscount Hayashi. (Harper & Brothers.)

THIS is the story of the ghost of Sakura, one of the 'Tales of Old Japan' told some thirty years ago by Lord Redesdale (then Mr. Mitford), enlarged and more or less embellished by introducing incidents from the Japanese play founded on the story known as 'The Cherry Blossoms (Sakura) of a Spring Morn.' In the 'Tales' the story is better told, with more simplicity and directness and with more local colour than in the present volume, where, however, will be found a most interesting account of the scene of the story and of the manners of the age in which it is laid—the first half of the seventeenth century, when the power of the Bakufu was exercised by the Shogun Iyemitsu,

grandson of the founder of the Tokugawa dynasty, Iyeyasu. Viscount Hayashi presents a lively picture of the oppressive cruelty of the period of isolation, exercised from the picturesque castles whose towers are still known as "tenshu"—towers of the Lord of Heaven, in remembrance of the days when Christianity flourished in the land, and its symbol the cross surmounted the highest pinnacles of the castles of the nobility. The illustrations are of a modern character, more accurate, perhaps, but less interesting, less "Japanesque," than those of the 'Tales.'

BOOKS ON ENGLISH PHILOLOGY.

*The Bishop's English: a Series of Criticisms on Bishop Thornton's Laudation of the Revised Version of the Scriptures, and also on the English of the Revisers.* By G. Washington Moon. (New York, Dutton & Co.; London, Sonnenschein & Co.)—The use of a "split infinitive" and of unfortunate phrases such as "introduce.....omissions" by Bishop Thornton would probably not have provoked the wrath of Mr. Washington Moon if these delinquencies had not been perpetrated in a laudatory appreciation of the Revised Version of the New Testament, by which his righteous indignation has been roused into a fresh onslaught upon his old foe under the pretext of criticizing the Bishop of Southwell. The first title applies only to less than one-third of the book. The rest is mainly devoted to carping at the Revisers' work, which, to speak generally, is blamed for being too conservative, while the Authorized Version appears to labour under the disadvantage of not having been produced in Mr. Washington Moon's English, as it might have been by a judicious mixture of the gift of prophecy and the gift of tongues.

Years ago Mr. Moon wrote an attack on the late Dean Alford. He is a would-be precisian who insists upon a rigid application of rules of grammar, or of inferences drawn from etymology, without regard to common sense or literary usage. He regards as blasphemous the verse "There came a man, sent from God, whose name was John," because "in the English language pronouns are understood to refer to the nouns nearest to them of the same number and person." Exceptions to this rule are abundant, and might be to some extent classified. For instance, demonstratives are used in reflexive relation to the subject of a clause or sentence, as in the above "nearest to them," in which "them" refers back through "nouns" to "pronouns." How seriously Mr. Moon takes himself, however, may be seen from the following burst of eloquence:—

"To bring against the Revised Version of the Bible the awful charge of blasphemy is, indeed, to throw into the ecclesiastical world a fulminating bomb, the detonation of which will probably reverberate through Christendom. Some of the timid Uzzahs will quake with fear for the safety of the Ark of God, because of the stumbling of the oxen. I am sorry for the timid oxen."

Why is the author sorry for the timid oxen?

*Hebraisms in the Authorized Version of the Bible.* By William Rosenau, Ph.D. (Baltimore, Friedenwald Company.)—Mr. Rosenau's book is an interesting and useful contribution to the study of what may fitly be called "Biblical English." The crucial part of the whole subject, no doubt, lies in the distinction that is to be made between Hebraisms and English archaisms, and final results will only be reached after fresh investigation and careful sifting of the material at our command. One of the important aids to a proper comparison is a parallel study of the English of Shakspeare, and we cannot say that Mr. Rosenau has gone deeply into that part

of the subject. He was too much bent upon the discovery of Hebraisms to pay full attention to the claims of parallel lines of study. Some special attention ought also to be devoted to phrases in which Hebraisms are combined with archaisms. The following example may serve to show the insufficiency of Mr. Rosenau's treatment of the subject. On p. 53 he quotes the phrase "as a tale that is told" from Psalm xc. 9 as a proverbial Biblical passage in common use. But the Hebrew text has merely *כְּנֶפֶשׁ דְּבָרָה* (like a breath, or a thought), and it therefore became necessary to investigate whether Shakspeare's phrase "it is a tale told" ('Macbeth,' Act V. scene v.) is primarily Biblical or not. Mr. Rosenau, however, merely quotes both passages, and takes no further trouble. But his work as a whole deserves to be treated with respect. Mr. Aldis Wright's 'Bible Word Book,' published in 1884, will in many instances be found to act as a corrective, and on the materials collected in both these works a fresh investigation might with advantage be based.

*The Part of Rheims in the Making of the English Bible.* By James G. Carleton, D.D. (Oxford, Clarendon Press.)—In this handsome book Dr. Carleton has done well a piece of work which was worth doing, and made a solid contribution to the history of the English Bible. It is well known that the Authorized Version was not a fresh translation, but a revision of the English Bible as it existed in the beginning of the seventeenth century, in a number of versions which bore a family resemblance to each other. As we read in the excellent brief narrative at the opening of this volume, the revisers were instructed to follow in the main the Bishops' Bible, but also to consult Tindale's, Matthew's, Coverdale's, Whitechurch's, and the Geneva. The Roman Catholic version of Douay or Rheims, of which only the New Testament had yet been published, they were not told to consult. In the address by the 'Translators to the Reader,' which is not now printed in our Bibles, they do not name the Rheims New Testament, but direct against it a charge—for which there is only slight foundation—of obscurity. But Dr. Carleton shows that the Rheims version had a great influence on the work of King James's translators. In a series of elaborate tables he sets forth (1) the renderings in which the Authorized Version and the Rheims New Testament agree against all the other versions, the other readings being confronted with them in a second column; (2) the agreement of the marginal readings of the Authorized Version with Rheims; and (3) the passages in which Rheims, Geneva, and the Authorized Version agree against the other versions. The results to be drawn from the evidence thus stated are given by Dr. Carleton in his second chapter in considerable detail. The book is of great interest to students of the English language, and to those who consider that the work of translating the New Testament into English is not yet ended. For the history of the English Bible it is indispensable.

*The Influence of Christianity on the Vocabulary of Old English.* By H. S. MacGillivray. Part I. First Half. (Halle, Niemeyer.)—This "first half of the first part" (the awkward German notation looks strange on an English title-page) of Dr. MacGillivray's treatise contains a classified enumeration and discussion of the Old English terms relating to the Church as a whole, the religious divisions of mankind, the clergy, clerical costume, and ecclesiastical revenues. The remainder of Part I. will treat of the terms relating to "ecclesiastical buildings, holy times and seasons, divine service, and the Bible"; and the vocabulary of theological conceptions will form the subject of Part II. We presume

that the author's motive for publishing his book in instalments is the desire to elicit criticism which may be useful to him in the succeeding portions of his work. So far as it is possible to judge from the present specimen, which happens to be concerned with those divisions of the subject that are easiest to handle satisfactorily, there is no serious fault to be found with his method. His investigation appears to be on the whole sufficiently thorough, and his judgment on disputable questions is usually sound. We have, however, observed a few inaccuracies of detail. It is quite a mistake to say that the word *fæmne* in late Old English commonly means "woman." The prevailing sense was always "virgin," even when the word is used to render the Latin *femina*. The very few instances in which *fæmne* really has the wider meaning admit of an interesting explanation, which it would have been quite within the scope of Dr. MacGillivray's work to present. The curious rendering *rihtwisen* for *Sadduceus* is mentioned without any remark. It is, of course, due to the common patristic view of the etymological meaning of the name in Hebrew. The Corpus Glossary renders *Saducei* by *iustificati*. The more correct rendering of *Phariseus* by *sundorhælgas* is to be accounted for in a similar manner; Dr. MacGillivray has in this instance also omitted the explanation. It might have been pointed out that the literal translation of *gentes* by *ðeoda*, *læoda*, and *cynna* does not necessarily prove that the Old English words had the special senses of "heathen" and "Gentiles." The case is somewhat different when we find *læoda* used in the Lindisfarne Gospels as the equivalent of *Samaritani* and *Geraseni*, though even in these instances the gloss may have been merely intended to show the Latin words are ethnic names. The two alleged examples of *cristendōm* in the sense of "the Christian era" are not really to the point. In discussing the anomalous phonology of *biscop* the author misses what is probably the correct explanation, viz., that the original form *biscob* was not in accordance with Old English habits of pronunciation, so that when the word became popular the final *b* was naturally changed into *p*. The arguments offered to prove that the Scandinavian use of *kirkja* came from the Continent and not from England appear to be fallacious. Misprints are somewhat frequent, and there is a curious uncertainty in the use of the Old English and the modern forms of the letter *g*. Notwithstanding these small defects, Dr. MacGillivray's work is scholarly and useful.

The *Lay of Havelok the Dane*. Re-edited from MS. Laud Misc. 108 in the Bodleian Library, Oxford, by Walter W. Skeat. (Oxford, Clarendon Press.)—Until within the last two years the only generally accessible edition of 'Havelok' was that of Prof. Skeat, issued by the Early English Text Society in 1868, and reprinted with a few corrections in 1889. So much has of late been done for the textual criticism and interpretation of the poem that a new edition was greatly wanted, and the need is not adequately supplied by Prof. Holthausen's edition of 1901, although it possesses considerable merit; for, owing to the limitations imposed by the fact that it belongs to a series, it contains no glossary, and the introduction and notes are meagre. Besides, it does not afford any ready means of ascertaining the actual reading of the MS. where corrections have been made in the text. Prof. Skeat has, therefore, ample justification for bringing out this remarkably neat little volume, which contains in small compass what is valuable in his former edition, together with the results of more recent study. The text is not, like that of the earlier edition, a literal copy of the MS., but has been to a considerable extent rewritten. That is to say, not only have the many obvious

scribal blunders been corrected, but the spelling has throughout been modified by the removal of the eccentricities introduced by a Norman scribe. Opinions may differ as to the expediency of this proceeding, and as to the correctness of some of the alterations; but, at any rate, the new edition makes the poem much more easily readable, and the MS. forms are printed at the foot of the page. The editor has not followed the example of Prof. Holthausen in marking the vowel-quantities, and probably he is right in not doing so. The marking of quantities is useful in a reading-book, but is out of place in an edition of a text; and the existing text of 'Havelok,' with its strange mixture of dialects, is especially unsuited for this kind of treatment. The introduction deals briefly with the literary history of the Havelok legend, with the grammar and metre of the poem, and with the orthography of the MS. We do not agree with Prof. Skeat's well-known views as to the extent of Norman influence on English pronunciation; but they are here introduced only incidentally, and by no means affect the correctness of his explanation of the MS. spelling. While the peculiar orthographical features of most MSS. of the thirteenth and the early fourteenth century are sufficiently accounted for by the fact that the English scribes had been taught to write French, but had had no regular instruction in writing English, there is evidence that one of the scribes through whose hands 'Havelok' has passed must really have been a foreigner whose pronunciation was imperfect. It is rather surprising that Prof. Skeat makes no remark on the name Birkabeyn. It is surely historically significant that the poet knew the famous appellation of the Birkibeinar, and that he transferred it from Norway to Denmark. In his note on l. 2530 Prof. Skeat, following Madden, points out that the English poem does not contain an essential portion of the story, which is preserved in one of the French versions. He seems to attribute the omission to the poet, but the probability is that the scribe has left out a passage between ll. 2519 and 2520. In l. 2519 Havelok is in Denmark, and the next line speaks of his doings in England, without anything to show how he comes to be there. Although some of Prof. Skeat's readings and interpretations may hereafter be found to require correction, it is not likely that a much better edition of 'Havelok' than this will ever be produced, unless, as is anything but probable, some new MS. is discovered.

We have received the first number (June, 1903) of the new quarterly, *Modern Philology*, issued by the University of Chicago Press. It is a large quarto of 216 pages, and contains seventeen articles. The most important thing in the number is the first article, by Prof. Kittredge, on 'Chaucer and some of his Friends,' which contains a large mass of interesting facts hitherto overlooked by commentators on Chaucer. The writer makes the noteworthy suggestion that the author of 'The Cuckoo and the Nightingale' may have been not, as Prof. Skeat supposed, Sir Thomas Clanvowe, but Sir John Clanvowe, who probably died in 1391. Prof. Skeat's principal reason for assigning the poem to the later survivor of the two namesakes is the coincidence of its title, 'The Book of Cupide, God of Love,' with that of Hoccleve's poem 'Liber Cupidinis, Dei Amoris,' which was certainly written in 1402. Prof. Kittredge sets aside this argument on the ground that the addition of the words "god of love" to the name Cupid is a mere commonplace, which may quite well have suggested itself independently to two different writers. Perhaps we may venture to add that it would be a rather strange proceeding for one poet consciously to adopt a title which had just before been used by another. If the supposed

dependence on Hoccleve be rejected, there is, Prof. Kittredge contends, nothing in the poem which points to a date later than 1391. The mention of the queen's residence at Woodstock may as well refer to Anne of Bohemia as to Joan of Navarre. The earlier date, moreover, is favoured by the well-known fact that the author of 'The Cuckoo and the Nightingale,' unlike Hoccleve and others of Chaucer's successors, is strictly accurate in the use of the final *e*. This argument will be much strengthened if, as Prof. Kittredge shows some reason for believing, Sir Thomas Clanvowe was the son of Sir John, and thus belonged to the generation succeeding that of Chaucer. It would be premature to assume that Prof. Kittredge's novel suggestion is correct, but he has at least presented a strong *prima facie* case in its favour. With regard to another of the so-called "pseudo-Chaucerian" pieces, 'The Flower and the Leaf,' Prof. Kittredge admits that Prof. Skeat's theory that it was written by a woman "has little against it," but does not consider it certain. The fact that the author speaks in the person of a woman is, he remarks, not conclusive, for Deschamps does the same in several of his poems. Apparently, however, Prof. Kittredge is unacquainted with Prof. Skeat's highly plausible attempt to identify the author of this poem and of the 'Assembly of Ladies' with Margaret Neville, one of the daughters of the King-maker.

Another article of interest to Chaucerian students is that by Prof. Emerson on 'Some of Chaucer's Lines on the Monk.' The writer points out that "the text that seith that hunters ben nat holy men" ('Canterbury Tales,' Prologue, 177-8) is to be found in a passage of Jerome, quoted in the 'Decretals.' This explanation has already been given in the *Athenæum* (August 1st, p. 154), but Prof. Emerson has the priority. The article also contains a strong defence of the reading "reccheles" in l. 179.

The papers on 'Some Features of the Supernatural as represented in Plays of the Reigns of Elizabeth and James,' by Prof. Schelling; on 'The Mediæval Drama,' by Prof. Brander Matthews; on 'The Influence of Theatrical Conditions on Shakespeare,' by E. E. Hale, Jun.; and on 'Romantisme et Protestantisme,' by E. J. Dubedout (written in French), are readable and worth reading, but contain little that is new. The same must be said of the characteristically vivacious article in which Prof. Gummere defends his well-known views (in our opinion entirely sound) on 'Primitive Poetry and the Ballad.' Prof. J. W. Hales contributes a brief note, pointing out the closeness with which Milton has followed Ovid in his description of the death of Orpheus in 'Paradise Lost,' vii. 30-39. Mr. Julius Goebel, of Stanford University, effectively defends 'The Authenticity of Goethe's Seseenheim Songs' against the objections of Bielschowsky. The article on 'Welsh Traditions in Layamon's Brut,' by Prof. A. C. L. Brown, though somewhat slight, is good; but the facts adduced by the writer do not carry us very far towards his conclusion that the Arthurian legends were developed in Wales rather than in Brittany. Prof. Ewald Flügel's paper on 'References to the English Language in German Writers of the First Half of the Sixteenth Century' contains some very curious extracts from Luther's 'Table-Talk' and other writings of the period.

Mr. Sivert N. Hagen offers a new explanation of the name Yggdrasil, which is certainly ingenious, but, like all former attempts to solve this much-discussed enigma, altogether unconvincing. Other etymological papers are 'Old Spanish Etymologies,' by J. D. M. Ford, and 'The Intrusive Nasal in Nightingale,' by Henry Bradley. Prof. Hempl discusses



'Hickes's Additions to the Runic Poem' with some valuable results—among other things showing that the name *wen* instead of *wyn* for the W-rune rests only on the authority of a single very inaccurate MS. Irish philology is represented by an edition, from a Harvard MS., of 'A Variant of the Gaelic Ballad of the Mantle,' by F. N. Robinson; and Prof. Leo Wiener publishes some Judeo-Spanish songs from the Balkan Peninsula, which are interesting both in language and substance. The editors of the new journal may be heartily congratulated on having made a brilliant commencement.

## TWO AMERICAN RIVERS.

*The Romance of the Colorado River*, by Frederick S. Dellenbaugh (Putnam's Sons), is an account of the river from its discovery in 1540 to the explorations of the present day. In entitling his book the romance of the river the author has made a mistake, because there is nothing more romantic about the stream than the actual truth. The Nile runs for a thousand miles without a single tributary; the Colorado has many tributaries during the like length, but it has also a fall of five thousand feet. The terrific current runs for long distances between granite cliffs, which rise with smooth and unbroken surface for many hundred feet above both banks. These deep chasms are called canyons in Western America, and there are few exactly resembling them in Europe. A part of the Union Pacific Railway runs at the bottom of a canyon, while the railway between Leadville and South Pueblo runs for a considerable distance along one which has such lofty sides that the daylight barely reaches through the narrow opening at the top to the river at the bottom. Mr. Dellenbaugh tells how an adventurous engineer, who had planned a railway along the course of the Colorado river, lost his life when surveying it. What baffles those who explore this river is the sudden changes to which its level is subject. At the lowest a landing can generally be made; but when the snow melts on the distant mountains, and the water pours down into the river, its level in the Grand Canyon rises from forty to one hundred feet. Mr. Dellenbaugh's account of his own personal experience as a member of the expedition commanded by Major Powell is very well told. All the members had hairbreadth escapes; but it is undoubted that a successful descent of the river is largely dependent upon the construction of the boats. A clear account is given of what others had done before Major Powell's day. The fabulous tale of White, who wrote a most thrilling narrative of an imaginary trip, is suitably treated. There was great precision in White's details; those who set to verify them found that the places and peculiarities of which he gave minute accounts had no existence. In reading this work we wondered whether there were fish in the river till, on coming to p. 272, we found it stated that, as a result of fishing, "a sluggish fish, four feet long, and as large around as a stove-pipe," was caught, but it is not added whether the fish was edible. Again, on p. 289 it is said that several fish were caught, and it is implied that they were eaten, but nothing is added about their character or species. The illustrations are many and very good.

*The Hudson River*, by Edgar Mayhew Bacon, and published by Putnam's Sons, is a finely illustrated book, in which full justice is done to the most beautiful and interesting of American rivers. An English visitor to America is certain to be asked, "How does the Hudson compare with the Rhine?" and if he does not pronounce the American river to be far the finer he is set down as prejudiced and foolish. Nor will he escape

condemnation should he make the rational reply that both have many beauties, and that they are very different. Mr. Bacon writes enthusiastically and well about the river of his native land, but his story would have been as instructive and readable if he had been less anxious to note all the fighting which took place on or near to its banks. He has an unhealthy appetite for scenes of slaughter. He labours to keep alive the memories of the contest between Great Britain and the American colonies, and he seems to be unaware, as his less educated countrymen are, that the struggle for independence was as much a civil war as the even more bloody struggle between the North and the South for the maintenance of the Union. Mr. Bacon refers more than once to Sir Henry Clinton's failure to co-operate with Burgoyne, with the result that Burgoyne had to capitulate at Saratoga. Apparently Mr. Bacon is unaware of the reason. Of course Clinton knew that Burgoyne was leading an expedition from Canada to Albany, and when he learnt that Burgoyne was hard pressed he was naturally anxious to render help. Not till Lord Edmond Fitzmaurice wrote the life of his grandfather, Lord Shelburne, was it made public why the orders for a combined expedition were not sent to Clinton by Lord George Germain. If they had not been placed and forgotten in a pigeon-hole in Germain's desk, Clinton would have been compelled to make preparations on a suitable scale from the outset, and the result of the campaign might have been different. The sixteenth chapter is the most pleasing, as it contains notes concerning the literary dwellers upon the river's banks. The most notable was Washington Irving. Another name equally well known, but not held in like esteem, is N. P. Willis, who, as Mrs. Beecher Stowe did after him, thought it seemly to retell the stories he heard at dinner tables in private houses and give personal accounts of his entertainers. A lady, Miss Susan Warner, is another writer of note whose home was on an island in the river, and whose 'Wide, Wide World' had a wonderful popularity. Those who may be disappointed with the letterpress will find compensation by looking at the hundred illustrations in this book.

## PATRISTIC LITERATURE.

*The Age of the Fathers*. By William Bright. 2 vols. (Longmans & Co.)—These two lengthy volumes will be a possession of worth and interest to the many friends of the late Dr. Bright. They consist of reprints of lectures delivered during his tenure of the Chair of Ecclesiastical History at Oxford. They are informed by the learning which was Dr. Bright's glory, and there is hardly a page but proves how thoroughly the professor was at home in the fourth and fifth centuries. The considered judgment of one who had made the fathers the study of a lifetime is always of value, and there are a thousand little touches which reveal his power. The book is also of interest as the last production of the older Tractarian school. It has, as may be expected, the merits and the defects of the author's mental idiosyncrasy, no less than those of his ecclesiastical preferences. There are no references, no discussions of authorities, and, as Dr. Lock says in his preface, "It must be admitted that Dr. Bright was not well acquainted with German." From the Tractarian point of view the age of the first four general councils is the golden age of the Church; and it is not surprising that the outlook of the author is severely limited. He hardly, for instance, appears to realize the importance of the 'De Civitate Dei' in its influence on mediæval history. Indeed, the treatment of St. Augustine in regard to his posthumous influence seems to be inadequate. The pretensions of Rome are

clearly on the writer's nerves. Never a chance is lost of proving either that the fourth and fifth century Popes were clearly refraining from making claims such as were put forward by their successors, or, if they did so, the claim was mere verbiage, which deceived nobody. We miss, too, any broad view of the relations of the Church to the imperial system. Despite their length, these volumes are less illuminating for the Arian controversy than is the brilliant little sketch of Prof. Gwatkin, to say nothing of his larger work. The style is readable, but nowhere brilliant. There is nothing that strikes the imagination like Newman's famous work, defective though it is in many respects. This and its failure to "look before and after" are, in our opinion, the main defects of Prof. Bright's book as a contribution to history. It is, indeed, one of the greatest evils attendant on specialism and the "Primitive Church" theory of Anglicanism—both causes combine in the result—that too many ecclesiastical historians, even of professorial rank, seem to think nothing is worth studying after the fifth, or at any rate the sixth century; and that mediæval history is to be the peculiar field of Germanist and other experts. Dr. Bright was too learned a man to hold such a view; yet we cannot but think that this work will minister to it. However, it is a good thing to have in a compendious form all that is of importance for the understanding of one of the most influential ages of Christianity. The account of Chrysostom is especially vivid and interesting. Indeed, the author's grasp of personalities is among his greatest merits. They are for him living beings, and it is much that the general reader should be made to feel the human and vital interest of a subject which too often seems either barren logomachy or vain philosophy. His view of Eusebius (the historian) is a harking back. Dr. Bright regards him as less orthodox and less admirable than Dr. Lightfoot and Dr. Gwatkin had taught us to believe. It will be interesting to notice what criticisms this and other views of the writer receive at the hands of experts.

*Hieronymi Chronicon Codicis Floriacensis Fragmenta Leidensis, Parisina, Vaticana, Phototypice Edita*. Prefatus est Ludovicus Traube. (Leyden, Sijthoff.)—The admirable series of photographic reproductions of important Greek and Latin manuscripts published by Sijthoff of Leyden under the editorship of Dr. S. de Vries, the librarian of Leyden University, is well known to many classical scholars and all students of paleography. They are sumptuous and costly volumes of considerable size, such as few private persons can afford to buy, though no important library should be without them. It was a happy thought of editor and publisher to accompany this series by another of smaller and less expensive publications, containing reproductions of MSS. which, while of such value as to deserve perpetuation in this style, are too small to form a volume on the larger scale of the main series. The first of these lesser publications is before us now, and we hope it will have a long train of successors. It contains reproductions of twenty-two leaves, which are all that now remain of a very ancient copy of Jerome's 'Chronicles,' formerly in the library of Fleury, but now scattered between Leyden, Paris, and the Vatican. It thus serves to illustrate one of the signal services which may be rendered by facsimiles, in bringing together the *disiecta membra* of a mutilated manuscript. The preface to it is written by Dr. L. Traube, probably the best living authority on Latin uncial paleography; and it is dedicated to the Bodleian Library, in memory of its tercentenary festival, at which both Dr. Traube and Dr. de Vries were honoured guests. The manuscript closely resembles in style and appearance another well-known copy of the same work in the Bodleian; and Dr. Traube assigns both to the

first half of the fifth century, or very nearly to the time of St. Jerome himself. The editors of the *Palæographical Society* assigned the Oxford MS. to the sixth century; and though it may freely be admitted that the dating of early Latin uncials is extremely precarious, the arguments with which Dr. Traube supports his opinion are but slight. They rest wholly on the assumption that a summary of the 'Chronicle' in the Bodleian MS., coming down to A.D. 442, though admittedly a copy and not the original, must have been copied very soon after that date, because it has not been carried down to a later period. Hence Dr. Traube would assign the summary to about A.D. 450 (although he admits that such specimens of similar hands as we have belong rather to the sixth century), and the uncial writing of the body of the MS. to a date between A.D. 400 and 450; and he would consequently place the Fleury MS. in the same period. Obviously this is most precarious reasoning, and until further evidence can be produced a suspension of judgment is the wisest course. Though they were certainly at Fleury in the ninth century, the original home of the MS. must have been in Italy; but of its early history nothing is known. While at Fleury it was evidently borrowed by the neighbouring monasteries of Micy and Tours, in which places copies were made from it which still exist and now serve to supply the loss of the larger part of their original. In this connexion Dr. Traube gives a catalogue of twenty-eight MSS. now extant which were formerly in the library of Micy, while he concludes his preface with a most welcome promise of a future study of the more important *scriptorium* of Tours. The photographs themselves are excellent, and the whole appearance of the volume is worthy of the high standard of the house of Sijthoff.

The *Didascalia Apostolorum in Syriac*. Edited from a Mesopotamian Manuscript, with Various Readings and Collations of other MSS. (also the same translated into English), by Margaret Dunlop Gibson. ("Hore Semiticæ," Vols. I. and II. (Clay & Sons).—The first edition of this interesting and important Syriac text appeared in 1854, and Prof. de Lagarde, who edited the work without printing his name on the title-page, tried in the same year to reconstruct the lost underlying Greek text by means of the Syriac. In this Greek form the 'Didascalia' was published in vol. ii. of Bunsen's "Analecta Antiquæ." In 1901 Prof. Edmund Hauler printed at Leipzig fragments of a Latin translation of the text from a palimpsest preserved at Verona. This version firmly established the authority of the Syriac as a faithful translation from the Greek, as against the theory of a free rendering according to the general sense of the original. For the Latin, which is held to be an entirely independent translation from the Greek, is, so far as it goes, in complete agreement with the Syriac. Last year appeared a French translation, accompanied by a useful introduction, from the pen of Prof. F. Nau, of the Catholic College in Paris; and Mrs. Gibson now produces in vol. i. of "Hore Semiticæ" a new edition of the Syriac text, and in vol. ii. an English translation of the same. For the appearance of the 'Didascalia' in English no apology is, of course, needed. English Semitists may, on the contrary, be required to apologize for not having published a translation before. We also altogether agree with Mrs. Gibson that a new edition of the Syriac was much needed. Of Prof. de Lagarde's edition only one hundred copies were printed, and the work is, therefore, now difficult to obtain. To this has to be added the important consideration that fresh MSS. of the Syriac were discovered recently, which Mrs. Gibson has been able to use in addition to the single MS. authority (the Codex Sangermanensis of Paris) on which the earlier edition was based. For full

information on the whole subject we must direct our readers to the works of Mrs. Gibson and Prof. Nau, with which, of course, the Latin fragments should be compared. But it may be interesting to record the curious fact that whilst many sheets of Mrs. Gibson's text were already "lying in the University Press, waiting for the sequence," Dr. Arendzen "was engaged in painfully deciphering the Malabar Codex" of the text preserved at the same University. So little does one part of Cambridge sometimes know of the other.

The *Sixth Book of the Select Letters of Severus, Patriarch of Antioch, in the Syriac Version of Athanasius of Nisibis*. Edited and translated by E. W. Brooks. Vol. I. (Text), Part I. (Published for the Text and Translation Society by Williams & Norgate).—Severus of Antioch represents in a powerful degree the ecclesiastical temper of Eastern Christendom at the beginning of the sixth century. The struggle between the various doctrinal schools of thought was then at its height, and individual ambitions were correspondingly keen. Christianity was in various places still confronted by heathenism, and there was, forsooth, much crudeness and barbarity within the Church itself. Severus was born of heathen parents. After the completion of his legal studies, he practised as an advocate at Berytus, but finally gave up his profession and embraced Christianity. His enemies said that he turned Christian in order to escape the odium attaching to an accusation of sorcery that was preferred against him, but the taunts of enemies were as worthless as evidence then as they are now. There was, no doubt, a good deal of violence and bitterness in his nature, and it is difficult to say how far he may have been swayed by insincere motives at one period or other of his eventful career. Anyhow he was most successful. He soon abandoned the orthodox community which he entered as a convert, and attached himself to the Monophysite party, in whose interests he forthwith laboured strenuously to the end of his life. He reached the archiepiscopal throne of Antioch in the year 512, and administered his charge with great vigour for about seventeen years. Of the original Greek text of his voluminous writings only a few fragments remain. But a considerable amount is preserved in Syriac translations. The list of British Museum MSS. containing these occupies between three and four columns in Wright's index to his Syriac Catalogue. The letters now for the first time edited were rendered into Syriac by at least three different translators, but only the version made in 669 by Athanasius, a priest of Nisibis, has come down to us in sufficiently large portions. The two chief Museum MSS. used by Mr. Brooks are finely written, and belong to the eighth century. Parts of the versions are contained in two other Museum MSS. of about A.D. 800, and the editor has also collated a codex of the ninth century preserved at Paris, which, however, represents an inferior text, so far as the extant fragments go. The edition of the letters has a double value. Historical students will be able to obtain from it clear ideas of persons and events in those stirring times, and Semitic scholars will be glad to have another text at their disposal, both for private study and for the use of pupils. Mr. Brooks has done his task with great conscientiousness. His wide historical knowledge, combined as it is with clear insight and extensive philological attainments, is itself a guarantee that the work is worth studying. It is pleasant to note that the English translation of this part has lately been published. The other parts are promised to appear in as quick succession as possible.

## OUR LIBRARY TABLE.

No part of *Memories of Vailima*, by Isobel Strong and Lloyd Osbourne (Constable), is very good; some parts are poor enough to make the reader much regret their association with so scrupulous a master of literary craft as Stevenson. It is not a pleasant task, that of making such comments as these; but it seems to the reviewer that a point of honour is involved; that to withhold were to do injustice to the memory of an artist who, whatever his human or literary weaknesses, was a sincere worker and highly gifted. A great deal too much has been written about Stevenson, and that not so much by persons whose fault has been ignorance of their subject, as by those who knew him well. It seems hard that a writer of such sensitive nicety as Stevenson should be so injudiciously handled in retrospect by his friends and admirers. We read in this little book:—

"In these stories," I asked, "do you preach a moral?"

"Oh, not mine," he said. "What I want to give, what I try for, is God's moral!"

"Could you not give God's moral in a pretty story?" I asked.

"It is a very difficult thing to know," he said; "it is a thing I have often thought over—the problem of what to do with one's talents."

We gather that the conversation of which the above formed part, and various others reproduced, are taken from a journal kept by Mrs. Strong at Vailima for the purpose of "putting down from time to time bits of Mr. Stevenson's conversation, characteristic sentences and stories." Without intentional discourtesy, we would suggest that such records require considerable skill and artistry in the making to be fair. In any case, if it be true that Stevenson made remarks so contrary to the literary conception of him as those quoted, and many others in this book, then it is a pity that they should have been garnered for publication. Here is something more characteristic:—

"Will o' the Mill" made a great impression upon Graham Balfour in his youth, and he declares that his character and life are moulded upon that story. Louis repudiated the story altogether, and says that Will's sentiments upon life are 'cat's meat.'

The chapter of Vailima table-talk is, frankly, poor stuff; anything like judicious selection would have eliminated it altogether. We prefer not to quote the book in support of this, as such a course seems unfair to the memory of the principal speaker reported. But there are some pleasant little anecdotes here. In the absence of his cook one day Stevenson was prepared to lunch upon bread-and-cheese at his writing-table, but, to his surprise, his faithful body-servant Sosimo served him a most excellent and admirably cooked meal.

"Who cooked this?" asked Louis, in Samoan. "I did," said Sosimo. "Well," said Louis, "great is your wisdom." Sosimo bowed, and corrected him—"Great is my love!"

The original of this story, or at all events one containing the essence of it, appears in a far more telling form in Stevenson's own letters, by the way.

The chapter entitled 'Mr. Stevenson's Home Life at Vailima' strikes a more manly note than the rest of the book, and is better worth reading and preserving, though it tells the reader nothing that has not been told before—or, at least, nothing that is of the slightest importance. But it shows a sensible restraint, and is not at all mawkish or derogatory to its subject. One chapter is called 'Pola,' and this, it is pleasant to say, has no concern with Stevenson. It reads as the indiscreet record of an indiscretion. Pola was the son of a small chief, and the petted favourite of Mrs. Strong at Vailima. Readers who have had any experience of dealing with South Sea islanders will marvel greatly when they read:



"He looked so glowing and sweet, leaning forward to beg a favour, that I suddenly pulled him to me by his bare brown shoulders for a kiss. He fell against the hammock, and two ship's biscuits slipped from under his lava lava."

Or, again:—

"Once, when Pola had been particularly adorable, I told him, in a burst of affection, that he could have anything in the world he wanted, only begging him to name it."

The boy's choice, fittingly enough, was a pair of earrings, for which his ears were pierced forthwith.

The following is the first of four verses written by Robert Louis Stevenson in 1872, and printed in the forefront of this volume, immediately after a frontispiece portrait dated March, 1893—not one of the best of Stevenson's later portraits, we think:—

Though he that, ever kind and true,  
Kept stoutly step by step with you  
Your whole long gusty lifetime through  
Be gone awhile before,  
Be now a moment gone before,  
Yet, doubt not, soon the seasons shall restore  
Your friend to you.

To judge from 'The Queen v. Billy,' we do not think that Mr. Lloyd Osbourne has done himself anything like justice in his share of this book. For the rest, from the point of view of the lover of Stevenson's writings, it is not of any importance. The binding and general appearance match those of Messrs. Cassell's edition of Stevenson's novels in blue buckram or linen.

*A Few Remarks.* By Simeon Ford. (Heinemann).—Mr. Ford seems to have contributed a number of funny papers to a journal, and then to have gathered them into this bundle for the benefit of readers at large. He has also pushed beyond the boundaries within which his flights were originally confined—that is the United States—and has penetrated to London, presumably with the beneficent idea of spreading laughter among his Transatlantic kinsmen. It is to be feared, however, that in this design he is not likely to succeed; for while the material may do well enough in an American newspaper, it will not prove side-splitting in our doubtless dull and less appreciative country. Mr. Ford is, or makes out that he is, an hotel-keeper, and certainly his book contains a good deal about hotels, particularly the Grand Union. Perhaps as literature 'A Few Remarks' is very well for an hotel-keeper, but unfortunately we are invited to judge it by ordinary literary standards, and we are rather fletched up, as Mr. Ford might say, when we read such passages as this of George Washington: "His whole demeanour is that of innate majesty, commingled with *dolce far niente, nix comica, and pro bono publico*"; or this: "A rose by any other name would smell as sweet, and a darned sight sweeter." No doubt some people have managed to squeeze a reputation out of handling such humours and such tricks of phraseology; but the fact remains that it is a trick, and that Mr. Ford is merely using a time-honoured formula, which has served Artemus Ward, Max Adeler, and several others before him. And after all, to back up the book, to fortify it with life, as it were, there must be a genuine sense of humour behind. This we have failed to find in Mr. Ford's work, whereas it is not absent from either of the writers we have mentioned. Humour when it misses either falls, as a rule, into a pit of vulgarity or becomes mere flatness. There are examples of both fates in 'A Few Remarks.'

The anonymous writer of *The Truth about an Author* (Constable) offers us what purport to be the frank experiences of his literary history from the cradle. If they are true, they are certainly candid. We gather that the author started as a solicitor's clerk, and proceeded to journalism and novel-writing; that he has written plays and edited a paper for women;

also that he has now retired from these duties and diverts himself in the country. This last departure he has taken because of the example of various celebrated authors. As a reviewer, he confesses he does not read the books he reviews: "It would be a sinful waste of time on the part of a professional reviewer." He can tell all about the book, apparently, from an examination of the title-page and the author's name, the publisher's name and the chapter-headings. Unhappily, there is no author's name on his title-page, and there are no chapter-headings, so his critics are precluded from following the author's example, and are, unfortunately, obliged to wade through the book. We are sadly aware that at this rate we shall never be able to maintain the ideal of ten shillings an hour with a "rise" every year inculcated by the writer. "No author," he writes, "ever lived who could write a page without giving himself away." Far be it from us to deny this authoritative statement, to which we would only draw attention. This author, at least, may be admitted to have given himself away. But perhaps he is only laughing up his sleeve at us; for he is, according to his own estimate, "a young man with some brilliance, but far more shrewdness." We should agree with the latter estimate, at all events, after a perusal of these unblushing pages. Those who are interested in his daily life in his later and more successful days can read here how "he glances at a couple of newspapers, first at the 'Publications Received,' and then at the news. Of course, he is not hoodwinked by newspapers. He will meet the foreign editor of the *Daily*—at lunch, and will learn the true inwardness of that exploded canard from Berlin. Having assessed the newspapers, he may interpret to his own satisfaction a movement from a Mozart piano sonata, and then—"Well, the reader is at liberty to discover more about this ingenious and complacent person by referring to his autobiography."

We have received from the Library Committee of the Guildhall a *Catalogue of Books, Portraits, &c., of or relating to Sir Thomas More*, an interesting collection formed by the late Mr. A. Cock, Q.C., and presented to the Library after his lamented death.—Mr. Moring has issued, in the "King's Classics," a remarkably tasteful edition of that memorable little book *The Mirror of Virtue in Worldly Greatness*—that is to say, Roper's 'Life of Sir Thomas More' in Singer's modernized version. Some useful notes are appended.

We have also before us an abridgment of *Lingard's History of England*, by Dom H. N. Birt (Bell & Sons). It is a remarkable fact, and not altogether creditable to English historians, that Lingard should hold his ground as well as he does, and that this abridgment should be justifiable. Abbot Gasquet, the most considerable of Lingard's followers among the clergy of his communion, contributes a few words of preface.

We have on our table *Ranjitsinhji, Prince of Cricket*, by P. C. Standing (Simpkin).—*Railway Legislation in the United States*, by B. H. Meyer (Macmillan).—*An Introductory Study of Ethics*, by W. Fite (Longmans).—*The Book of the Honey Bee*, by C. Harrison (Lane).—*Outlines of Psychology*, by J. Royce, LL.D. (Macmillan).—*How to Become a Commercial Traveller*, by E. B. Grieve (Fisher Unwin).—*Cassell's Guide to Employment in the Civil Service* (Cassell).—*Quentin Durward*, by Sir W. Scott, abridged for schools (Macmillan).—No. 3, *The Square*, by Florence Warden (Long).—*Anne Carmel*, by G. Overton (Macmillan).—*The Great Ruby found in Sussex*, by V. Lucas (Jones & Evans).—*Dacobra, or the White Priests of Ahirman*, by H. Burland (Everett).—*Francis Vane*, by D. F. Walters (Sonnenschein).—*The Adventures of Prince Aga Mirza*, by A. Kempster (Fisher Unwin).—*The Staff in Flower*

(Greening).—*The Master of Millions*, by G. C. Lorimer (Revell).—*The Burden of her Youth*, by L. T. Meade (Long).—*Poems in Rhyme and Blank Verse*, by J. D. Wood (Melville & Mullen).—*The Pentecostal Gift* (Glasgow, MacLehose).—*Tobit and the Babylonian Apocryphal Writings*, edited by A. H. Sayce, D.D. (Dent).—*Macedonia*, by V. Mantegazza (Milan, Treves). Among New Editions we have *Guide to Dublin* (Ward & Lock).—*Mr. Joseph Scorer*, by J. Oxenham (Simpkin).—*Hossfeld's Italian Prose Reader*, by C. Scotti (Hirschfeld).—*The Battle of Belief*, by N. Lorraine (S.P.C.K.).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

Bible in Modern English (The), Vol. 4, translated by Ferrar Fenton, cr. 8vo, 2/6  
Harpenius (Lucretius), *The Trend of "Higher Criticism"*; or, the Book of Genesis according to Prof. Sayce, 1/  
Heuver (G. D.), *The Teachings of Jesus concerning Wealth*, with introduction by Herriek Johnson, cr. 8vo, 3/ net.  
Holden (G. F.), *The Special Bases of the Anglican Claim*, cr. 8vo, 2/6 net.  
Wesley Studies, by Various Writers, 1903, cr. 8vo, 3/6

###### Fine Art and Archaeology.

One Hundred Gems of British Scenery, folio, 18/ net.  
Strange (T. A.), *An Historical Guide to French Interiors, Furniture, Decoration, Woodwork, and Allied Arts*, imp. 8vo, 15/ net.

###### Poetry and the Drama.

Hardy (T.), *Poems of the Past and the Present*, New Edition, cr. 8vo, 3/6

###### History and Biography.

Fox (G.), *Journal*, abridged by F. L. Parker, cr. 8vo, 3/6 net.  
Life of Sportsman, by Nimrod, Coloured Illustrations by Alken, New Edition, 12mo, 4/6 net.  
Memories of a Sister of St. Saviour's Priory, with a Preface by Father Stanton, cr. 8vo, 3/6 net.

###### Geography and Travel.

Cox (J. C.), *Derbyshire*, 12mo, 3/  
Petrocokino (A.), *Along the Andes*, roy. 8vo, 7/6

###### Philology.

Gurrin (T. E.), *Hossfeld's New Practical Method for Learning the Spanish Language*, revised by F. de Artega, cr. 8vo, 3/

###### Science.

Andrewes (F. W.), *Lessons in Disinfection and Sterilization*, cr. 8vo, 3/ net.  
Geikie (Sir A.), *Text-Book of Geology*, 2 vols. Fourth Edition, roy. 8vo, 30/ net.  
Hewlett (R. T.), *Serum Therapy, &c.*, cr. 8vo, 5/ net.  
Hudson (W. H.), *The Naturalist in La Plata*, Fourth Edition, 8vo, 5/ net.  
Hulme (F. H.), *Butterflies and Moths of the Countryside*, Coloured Plates by the Author, imp. 8vo, 12/6 net.  
Nasmith (J.) and Carpenter (J.), *The Moon considered as a Planet, a World, and a Satellite*, 8vo, 5/ net.  
Smith (F.), *Modern Bullet Wounds and Modern Treatment*, 3/ net.

###### General Literature.

Bacheller (L.), *Darrel of the Blessed Isles*, cr. 8vo, 6/  
Banks (N. H.), *Round Anvil Rock, a Romance*, cr. 8vo, 6/  
Bindloss (H.), *His Master Purpose*, cr. 8vo, 6/  
Collings (Mayale), *The Romance of Hugo, Lord Avondale*, cr. 8vo, 3/6  
Essays in Buff, cr. 8vo, 2/6  
Hawker (R. S.), *Footprints of Former Men in Far Cornwall*, Introduction by C. H. Byles, New Edition, 5/ net.  
Lagerlöf (Selma), *Jerusalem*, translated from the Swedish by Jessie Bröchner, cr. 8vo, 6/  
London (Jack), *The Call of the Wild*, cr. 8vo, 6/  
Marah (R.), *A Metamorphosis*, cr. 8vo, 6/  
Oakley (John), *The Blackmailer*, cr. 8vo, 6/  
Oliver (E.), *A Rogue's Progress*, cr. 8vo, 2/6  
Russell (M. M.), *The Adventures of Capt. George Rseigh*, cr. 8vo, 3/6  
Shaw (Bernard), *Man and Superman: a Comedy and a Philosophy*, cr. 8vo, 6/  
Somerville (E. G.) and Ross (M.), *An Irish Cousin*, Revised Edition, cr. 8vo, 6/

##### FOREIGN.

###### Theology.

Beck (A.), *Kirchliche Studien u. Quellen*, 8m.  
Hornung (W.), *Handbuch der Geschichte der evangelisch-luth. Kirche in Strassburg*, Part 2, 4m.  
Kommentar zum Alten Testament, hrsg. v. K. Marti: Holzinger (H.), Numeri, ekkhart, 3m. 75.  
Kommentar zum Neuen Testament, hrsg. v. T. Zahn: Wohlenberg (G.), Der erste u. zweite Thessalonicher-brief, 4m. 50.  
Laur (E.), *Die Prophetenamen des Alten Testaments*, 4m.  
Luther's Briefwechsel, bearb. v. E. Ludw. Enders, Vols. 9 and 10, 9m.

###### Fine Art and Archaeology.

Le Livre des Masques, 5fr.

###### History and Biography.

Boutry (M.), *Chateaul à Rome*, 4fr.  
La Chine et les Allées, 1900-1, par M. S., 1fr. 50.

###### Philology.

D'Almeida (F.), *Le Dictionnaire des Six Langues*, 25fr.  
Haupt (P.) u. Delitzsch (F.), *Beiträge zur Assyriologie u. semitischen Sprachwissenschaft*, Vol. 5, 1, 10m.

###### General Literature.

Almanach du Bibliophile pour l'Année 1901, 13fr.  
Michaud (G.), *Sainte-Beuve avant 'Les Lundis'*, 16fr.

**'ISABELLA D'ESTE, MARCHIONESS OF MANTUA.'**

In the *Athenæum* of last Saturday there appears a letter from Signor Alessandro Luzio, of Mantua, and Prof. Rodolfo Renier, of Turin, attacking Mrs. Ady's 'Life of Isabella d'Este,' recently published by me. I must ask you, in justice to Mrs. Ady, to lay the true facts of the case before your readers.

Last May I received an undated letter from these gentlemen, similar in effect to that which you now publish, but perhaps even less restrained and more unguarded in expression. As the charges in it were too vague and general to be answered, I wrote asking for more specific details. I may explain that these charges fall mainly under two heads:—

1. That Mrs. Ady had translated certain documents and letters—the originals of which are in Italian archives—from publications of Messrs. Luzio and Renier, without going to the originals.

2. That she had practically appropriated their commentary and illustrative notes, and that where she had not done so she had almost always blundered.

As regards the first count, Mrs. Ady at once admitted that she had translated a considerable number of documents from Messrs. Luzio and Renier's works, in the belief that as historical records they were open to her in this way, and in ignorance of the fact that Messrs. Luzio and Renier possessed any exclusive rights in their transcriptions of them.

The second charge Mrs. Ady emphatically denies. Fortunately for her, she has her notebooks, dating from 1880 onwards, containing extracts and passages which she is now accused of purloining. These notes were made some years prior to the publication of Messrs. Luzio and Renier's first work.

They threatened legal proceedings, and a public attack on the book, both in England and on the Continent. We at once accepted either or both alternatives, and told them that we were perfectly prepared to meet their charges in court or elsewhere.

After a long correspondence, a compromise was suggested, and they proposed (July 17th) the payment of a sum of money. As Mrs. Ady admitted having made use of their copies of archives under their charge, published by them in their works, we agreed to pay one quarter of the sum which they demanded, and the affair was settled on this basis a month ago, Mrs. Ady undertaking not to sanction an Italian translation of her work.

I now come to the important part of the transaction, so far as the letter in your columns is concerned.

These gentlemen agreed to the settlement on two explicit conditions. On the payment of the money they pledged themselves,—

"i. Not to raise the question [of their alleged grievances] in any way in England.

"ii. To remain neutral in regard to the criticisms which the literary press in Italy or in any other country may pass independently."

Had these conditions been enforced, or even suggested by Mrs. Ady, they might be regarded as indicating some anxiety on her part to stifle criticism. They were, however, made spontaneously and voluntarily by Signor Luzio in his letter to me of July 17th. I had never asked for them, nor had they occurred to me till then.

My cheque was sent to Signor Luzio on July 29th, and the above-named conditions were expressly repeated; they, as well as the cheque, were accepted and acknowledged by Signor Luzio on August 1st, and by Prof. Renier on August 3rd.

Indeed, these gentlemen went out of their way to pay me an undeserved compliment (the negotiations having passed through my hands) by "thanking you, to whose loyalty and equity is due the settlement of the question."

I only mention this to prove that the accept-

ance of the settlement was to all appearance friendly, final, and without reservation.

A fortnight after this there appears the letter in your columns. If it was written before July 17th, there was plenty of time to withdraw it; if it was written after that date, it speaks for itself more clearly than any explanation of mine could do.

I leave you and your readers to judge between Mrs. Ady and her accusers.

JOHN MURRAY.

**'UNDERGRADUATE PAPERS.'**

47, Leicester Square, August 19th, 1903.

IN your 'Literary Gossip' of last week's issue you refer to the sale of the above rarity, in a bundle, happening "at an auction-room not a hundred miles from Piccadilly Circus." As we are so very near that point, we think it is possible we may be regarded as the firm indicated. Will you, therefore, kindly allow us to state that the item was not sold in our rooms?

PUTTICK & SIMPSON.

**SINS AGAINST DUMAS.**

St. Andrews, August 17th, 1903.

MR. SPURR has discovered, in my brief study of Dumas, inaccuracies which, "though perhaps not vitally important," he publishes in the *Athenæum*, and in at least one other British periodical. I admit that I have inadvertently bestowed on a negro lady, the grandmother of Dumas, the name "Marie," which really was borne by the step-grandmother of the novelist. If I am wrong about the step-grandmother, blame my only accessible source, an abridged English translation of the 'Memoirs' of Dumas. Thence I learn that young De Leuven was named Adolphe, not Auguste (as I have falsely averred), and, though without sources for 1842, I daresay that in 1842, not in 1844, Dumas discovered and annexed the Isle of Monte Cristo. On the other hand, was young De Leuven (whom I did not mistake for his father) in enjoyment of "his own" at the period when I speak of him as "kept out of" it? When I described the charming *vaillance* in the bastion of St. Gervais as of Dumas's invention, I meant to contrast it with what he borrowed from the 'Memoirs' attributed to D'Artagnan. The "dancing on a demilune" at the siege of Casal, if correctly given by Mr. Spurr, does not seem to me to deprive Dumas of his inventive merits; and I persist in the inaccuracy of "suspecting" Dumas of knowing very little English. My reasons are satisfactory to myself, but need not be inflicted on others. "A more serious error," says Mr. Spurr, "is that which implies that Dumas 'could not follow a predetermined plot and plan.'" These words I used about Scott; I did not mean them to apply to Dumas. In his style Dumas was an improviser. As to the story of the sixteen *ques*, I give it merely as a story, observing that I never met more than five *ques* in one sentence of Dumas. Mr. Spurr writes: "Mr. Lang overlooks the fact that Maquet" (or "Macquet," as Mr. Spurr spells the name elsewhere) "denied the story explicitly, and the denial appears where the story is told—in Quérard." Quérard is accessible to me, and what "appears" in a foot-note, is no "explicit denial," but this: "le fait attribué à M. Maquet a été par lui déclaré inexact." Perhaps Maquet (or "Macquet") only inserted five *ques* in one sentence? I observe that I have quoted a phrase, perhaps Mr. Spurr knows—I know not—from whom: "There is always a satisfaction in discovering the weaknesses of persons superior to ourselves." Apparently the publication (in how many periodicals?) of the weaknesses even of inferior persons is sensibly dear to Mr. Spurr.

A. LANG.

**"OUT OF GOD'S BLESSING INTO THE WARM SUN."**

6, King's Bench Walk, Temple, August 15th, 1903.

IN the course of perusing the 'Memoirs' of Sir Robert Cary, first Lord Monmouth (1560-1631), I had been much struck by the singularity of this expression, on which I have read Mr. Warwick Bond's note with considerable interest. Cary uses it of the temporary expulsion of himself and his friends from their places at Court: "I was to go the same way that the rest did, 'out of God's blessing into the warm sun.' I could not help it." Unless an Oriental or Southern origin is found for the proverb, the explanations offered seem hardly adequate. The contrast between the two things—for example, during such weather as the present—is hardly sufficiently marked.

G. H. POWELL.

MR. BOND says in your last issue: "I believe the opposition originally lay between those who duly entered the cool cathedral for service, and those who sat on the ale-bench outside." Does this explanation quite harmonize with the idea of passing from one state to another, an idea inherent in the illustrations of the use of the proverb, including that which he quotes from Lyly ("thou forsakest God's blessing," &c.)? I suggest that the opposition lay between those who left the church before the end of the service and those who stayed. "Leaving before the sermon" may have been a medieval laxity, too.

V.

**THE COMING PUBLISHING SEASON.**

THE S.P.C.K. proposes to issue in September and October:—Early Britain: Roman Roads in Britain, by Thomas Codrington.—St. Aldhelm, his Life and Times: Lectures delivered in the Cathedral Church of Bristol, Lent, 1902, by the Bishop of Bristol.—Series II., Notes for One Year's Sunday-School Lessons, for the use of teachers, by the Archdeacon of Manchester.—St. Paul and his Churches, by the Rev. W. E. Bolland.—The Life of Grace, by Canon Bodington.—Notes on Prayer, by the same divine.—Why should I be a Parson? Words to Young Men on Holy Orders, by the Rev. W. J. Ferrar.—Things Lovely and True: Short Readings for Sunday, by Mrs. Arnold-Forster.—Stray Verses on Sacred Subjects, by C. I. E.—Muhammadan Objections to Christianity, by the Rev. Dr. Tisdall.—The Wonderful Works of God, Pages from the Book of Nature, by John Polkinghorn, illustrated.—Hymns for Little Children, by Mrs. Alexander, with pictures by Joan and Dorothea Drew.—How the King of Glory Came, by May Cochrane.—Simple and Practical Hints on Home Nursing, by H. K. B. E.—Little Gidding and its Workers, by J. E. Acland.—Three Penny Scripture Picture Books.—Leaves from a Baby's Log-book, by Blanche M. Peirse, and the following story-books: Fitz the Filibuster, by G. Manville Fenn.—The Head-hunters of Christabel, a Tale of Adventure in the South Seas, by Alfred Penny.—The New Tutor, by Frederick Harrison.—Theodora Phranza; or, the Fall of Constantinople, by the late Dr. J. M. Neale.—Calder Creek, by Edith E. Cowper.—Spurs and Bride: How They were Won, by Gertrude Hollis.—The Mark of Cain, by Miss Pearson Finnemore.—The Story of Phyllis, by Miss Charlotte Malim.—Frank Warleigh's Holiday, by A. Daunt.—Granny's Brocade, by Helen Oxenborough.—Mrs. Groom's Legacy, by Miss Finnemore.—The Wrecker's Farm, by Elizabeth Harcourt Mitchell.—various others at prices ranging from eighteenpence to twopence.—the annual volumes of Golden Beams and The Dawn of Day, and the following almanacs for 1904: The Churchman's Almanack.—The Churchman's Pocket-Book.—The Prayer Desk Almanack.—The Churchman's Remembrancer and Clergyman's Official Diary.—The Parochial Offertory, &c.



Messrs. Hutchinson & Co.'s preliminary announcements for the autumn include *A Court in Exile: Charles Edward and the Romance of the Countess d'Albanie*, by the Marchesa Vitelleschi,—Benjamin Disraeli: an Unconventional Biography, by Mr. Wilfrid Meynell,—Warwick Castle and its Earls: from Saxon Times to the Present Day, by the Countess of Warwick, illustrated,—*Sidelights on the Court of France: Francis I. to Louis XIII.*, by Lieut.-Col. A. C. P. Haggard,—*A King's Romance: the Story of the first King and Queen of Servia*, by Miss F. Gerard, illustrated,—*Mostly Mammals: Zoological Essays*, by Mr. R. Lydekker, illustrated,—*Representative Government and War*, by "A Soldier,"—*A Life of Lord Edward Fitzgerald*, by Miss I. A. Taylor, illustrated,—*Fifty Years of an Actor's Life*, by Mr. John Coleman, with a number of illustrations,—*Memoirs of a Social Atom: Reminiscences mostly of Early Victorian Days*, by Mr. W. E. Adams,—*Journeys in Italy*, by Théophile Gautier, translated by Mr. Daniel B. Vermilye, illustrated,—*A History of American Art*, by Sadakichi Hartmann, illustrated,—*Barbizon Days*, by Mr. Charles Sprague Smith, illustrated,—*Great Orations by Great Orators*, annotated by Mr. Arnold Wright,—*One Thousand Poems for Children*, edited by Mr. R. Ingpen, illustrated,—*Animal Life and the World of Nature*, by Lord Avebury, Sir Herbert Maxwell, Sir H. Johnston, Mr. R. Lydekker, Mr. W. H. Hudson, Mr. Trevor-Battye, and others, illustrated,—and *Lizards, Living and Extinct*, by Mr. W. Savile-Kent, illustrated. In "The Woburn Library of Natural History," edited by the Duke of Bedford: *Butterflies and Moths of the Countryside*, by Prof. F. Edward Hulme; *British Mammals*, by Sir H. Johnston, illustrated by the author; *British Fresh-Water Fish*, by Sir Herbert Maxwell, illustrated; *British Birds*, by Mr. Trevor-Battye, illustrated; *Fishes of our Seas*, by Mr. F. G. Afialo, Mr. W. Senior, and Mr. R. B. Marston, illustrated; *One Thousand and One Animal Anecdotes*, edited by Mr. A. H. Miles, illustrated,—*Great Truths, Individual Problems and Possibilities*, by Mr. W. G. Jordan,—the first volume of *Our Poultry and all about Them*, by Mr. Harrison Weir, illustrated,—*Adventures in Hiveland: a Story of the Bees*, by Mr. Frank Stevens, illustrated,—*The Year's Art, 1904*, by Mr. A. C. R. Carter, illustrated,—*Louis Wain's Christmas Annual for 1903*, illustrated,—and the first volume of *The Living Plant in Leaf, Flower, and Fruit*, by Mr. A. E. Knight and Mr. Edward Step, illustrated. New volumes of "The Library of Standard Biographies," viz.: *The Life of Nelson*, by Robert Southey, edited by Mr. A. D. Power; *The Autobiography of Benjamin Franklin*, edited by Mr. E. Sanderson; *The Life of Christopher Columbus*, by Washington Irving; *The Life of Sir Walter Scott*, by J. G. Lockhart, edited by Mr. J. M. Sloane; *The Autobiography of Goethe*; *The Autobiography of Edward Gibbon*; *The Life of Robert Burns*; and *The Life of Lord Byron*. In Fiction: *The Yellow Van*, by Mr. Richard Whiteing,—*Place and Power*, by Miss E. Thorneycroft Fowler (Mrs. Felkin),—*The Jesters*, by Rita,—*Double Harness*, by Anthony Hope,—*Tea-Table Talk*, by Mr. Jerome K. Jerome, illustrated,—*Secrets of the Foreign Office*, by Mr. Le Queux,—*The Pikemen*, by Dr. S. R. Keightley, illustrated,—*Shipmates in Sunshine*, by Mr. Frankfort Moore,—*Before the Dawn*, by Mr. Joseph A. Altsheler,—*The Amblers: a Romance of Theatrical Life*, by the late Mr. B. L. Farjeon,—*In a Little House*, by Mr. Tom Gallon,—*On the Wings of the Wind*, by "Allen Raine,"—*The Last Word*, by Miss A. MacGowan,—*Camilla Faverham*, by Mr. Ronald MacDonald,—*The Land of Joy*, by Mr. Ralph H. Barbour,—*The Niece of Esther Lynne*, by Miss E. Everett-Green,

—*The Fulfilling of the Law*, by Mrs. E. Ada Smith,—*The Queen's Own Traitors*, by "E. Livingston Prescott,"—*The Girl behind the Keys*, by Mr. Tom Gallon,—*The House of White Shadows*, by the late Mr. B. L. Farjeon, illustrated,—new novels by "Lucas Malet," Judge Grant, and Mr. Stanley Weyman,—three new volumes in the "Fifty-two" series of stories for boys and girls,—also a new volume (being vol. xiv.) of the *Lady's Realm*, and a new volume of the *English Illustrated Magazine*, both illustrated,—and besides a number of new editions.

#### ARTHURIAN RESEARCH IN THE UNITED STATES.

WITHIN the short space of a week the following monographs reached me: 'Studies in the Fairy Mythology of Arthurian Romance,' by Dr. Lucy Allen Paton, of Radcliffe ('Radcliffe College Monographs,' No. 13); 'Arthur and Gorlagon,' by Prof. G. L. Kittredge, of Harvard; 'Iwain: a Study in the Origins of Arthurian Romance,' by Prof. A. C. L. Brown, of the University of Wisconsin. The two latter form vol. viii. of 'Studies and Notes in Philology and Literature,' published by Messrs. Ginn & Co., of Boston. All three are of great interest and value to the Arthurian student. Miss Paton and Prof. Brown have brought together and exhaustively discussed an immense body of material relating to the Celtic fairy as she is found alike in the older mythico-heroic literature of Ireland, and in the Arthurian cycle of the twelfth century, to the other-world realm which is her true home, and to the relations between her and the mortal hero whom she favours. Prof. Kittredge has had the good fortune to discover a practically unknown Arthurian romance, the 'Narratio de Arthuro Rege et Rege Gorlagon Lycanthropo.' As this is contained in that recondite source Rawlinson B. 149 of the Bodleian, it has naturally escaped the notice of English scholars. He has printed the Latin text, and made it the subject of one of the most valuable investigations into the history and development of a special folk-tale theme, and into the relations between folk-tale and romance, with which I am acquainted. An English version of this story of Arthur and the Werewolf will appear in a forthcoming number of *Folk-Lore*.

The general purport of these three studies may best be stated in the authors' own words:—

"In the fairy lore of Arthurian romance we are dealing with rationalized myth, which produces a strangely incongruous and incomprehensible whole, unless it is interpreted in the light of Celtic tradition. That to each of the most important fays of the Arthurian cycle a Celtic origin is to be assigned is a view evidently enforced by an investigation of their nature" (Miss Paton). "It is believed that the theory of a Celtic origin for the story of the Iwain has been shown to possess extraordinary probability,—a probability far greater than should be enough to determine its general acceptance" (Prof. Brown). "Studies such as these are merely contributions to a large induction which aims to determine the position of Celtic popular literature in the letters, and consequently in the life and culture, of the civilized world.... The specific results of our study are to emphasize once more the importance of Irish material (and even of 'modern Irish' folk-lore) in settling these questions. They fall in with what is coming to be more and more recognized as the correct view—the opinion that a considerable amount of the Celtic material that made its way to France actually came from Ireland, and further, that the function of Wales as an intermediary must not be overlooked simply because early Welsh traditions are sparingly preserved" (Prof. Kittredge).

I call special attention to the last quotation. Prof. Kittredge was Child's fellow-worker and literary executor; no living scholar has a more exhaustive knowledge of mediæval literature in all its branches. It is naturally gratifying in the extreme to me to find views which have always struck me as self-evident, which I stated nearly a quarter of a century ago, and for which

in the late eighties I had to do battle with illustrious and formidable German scholars, defended with a wealth of learning and an authority to which I can lay no claim. I can only hope that certain English critics, who hide their ignorance alike of Irish and of Arthurian literature under a parrot-like adherence to antiquated *obiter dicta* of this or that German scholar, will at last note the conclusions which nearly all first-hand investigators of these literatures have reached.

It is furthermore gratifying to think of the zeal and energy now being spent on Arthurian studies in America. In addition to the scholars whose works are cited above, Prof. Schofield, of Harvard, is labouring enthusiastically; one pupil of his, Prof. Fletcher, of Washington, has collated all the Arthurian material in the English chronicles; another, Miss Blount, of the Michigan State Normal College, is working at that Arthurian 'Onomasticon' which twelve years ago I declared to be one of the most pressing needs of Arthurian research. In contrast to all this activity, what is the condition of Arthurian studies in the British Isles, the home of the Arthur legend? Single-handed, Miss Weston is upholding the honour of English scholarship. She is, it is true, a host in herself. But where are the University professors, the compeers of Profs. Kittredge and Schofield, with their army of working pupils? Where the University recognition of these studies shown in the printing of Arthurian texts and investigations, in the bestowal of academic distinctions upon Arthurian scholars? In so far as the academic world of Great Britain is concerned, the Arthurian legend, Britain's chief contribution to the imaginative treasure-house of mankind, might be non-existent.

There has recently come into existence a body corresponding roughly to two sections of the French Institute, the Académie des Inscriptions and the Académie des Sciences Morales et Politiques. Will the British Academy recognize its duty and its opportunity, and help in the complete issue of the Arthurian prose romances, especially of the prose 'Lancelot,' which influenced so profoundly mediæval life and art, and the publication of which is an indispensable preliminary to scholarly knowledge of the Arthurian literature as a whole?

ALFRED NUTT.

#### Literary Gossip.

MR. WILLIAM WATSON has taken a house in North Devon, it is reported, with a view to settling in that pleasant region.

THE life of Midhat Pasha, by his son Ali Haydar Midhat Bey, contains so much curious and hitherto unpublished information on the state of the Turkish Empire, and the way in which the provinces are governed, that Mr. Murray has decided to publish the book now, in view of the existing state of affairs in Macedonia, &c., instead of holding it back till the autumn.

MR. ROGER POOCK, we see, is advertising a declaration that 'The Frontiersman' is not, as many reviewers supposed, a work of fiction, but an authentic autobiography. The mistake is not unnatural, as Mr. Pocock has written some stories, and as the *Standard*, which reviewed the book as a narrative of fact, remarked, the get-up of the volume resembles that of a novel.

AN experiment, the scheme of which was communicated to the *Athenæum* some weeks ago, has been made in Cambridge successfully to afford, particularly to women teachers, opportunities for Biblical study

during a portion of the Long Vacation. Lecture-rooms, reading-rooms, and accommodation for about fifty students were provided in Newnham College, and a large number of residents in Cambridge and of visitors in lodgings, as well as in Girton College, attended the lectures. They generally emphasized the constructive side of recent Biblical investigation, and the help afforded to students in the conversation classes which accompanied each course of lectures, and in the direction given as to reading, was such as to stimulate inquiry and allay bewilderment in those first venturing into these troubled waters. The period of study lasted three weeks, and was so full of varied interest that all present seemed to feel great regret when it came to its close.

MR. SIDNEY LOW contributes, in the *Cornhill* for September, some memories and impressions of W. E. Henley, and Mr. Frederic Harrison tells the story of the now defunct Century Club. Mrs. Woods sends the first of a series of sketches of Guipúzcoa and the Basques. Mr. Frank Dyson writes of 'New Stars,' and Mr. Michael McDonagh retells 'The Tragedy of Robert Emmet' from original matter contained in the Hardwicke Papers. The Rev. W. H. Hutton has a paper on 'Chipping Campden and the Cotswold Games.'

IN *Macmillan's Magazine* Mr. C. B. Roy-lance Kent considers the fiscal question with the aid of history. He sketches the various attempts that have been made to protect the products of this country, and tries to show that in the past, at all events, protection has hardly been justified by its results. Mr. R. E. Macnaghten, hon. secretary to the Tasmanian Public-house Trust Association, writes on 'The Progress of Temperance.' Eighteen years ago he contributed a paper on the drink question to *Macmillan's Magazine*. Some of the schemes he then suggested have since been generally adopted, though at the time they were regarded as visionary.

MR. ARCHIBALD CONSTABLE, a grandson of Archibald Constable, Sir Walter Scott's publisher, has received a letter from the Secretary for Scotland stating that the privilege of King's printer, conferred upon him personally by the Home Secretary's warrant of December 10th, 1869, still holds good. Mr. Constable's father, the late Thomas Constable, published in 1873 a record of his father, the publisher, entitled 'Archibald Constable and his Literary Correspondents,' in three volumes. A conspicuous figure in the printing house is W. Blaikie. Long ago Mr. Henley dubbed him "an artist in type," and the production of the "Edinburgh Edition" of R. L. Stevenson's works by this firm bears this out. Mr. Blaikie, who was born in Edinburgh in 1847, was educated at Edinburgh Academy, and afterwards at a school in Brussels and at Edinburgh University. He was trained as a civil engineer, and entered the Indian Civil Service, but when on leave in this country in 1878 he accepted an invitation from Mr. Archibald Constable to enter the firm of T. & A. Constable, where he has remained ever since.

PROVOST ROSS, Inverness, and Mr. James Barron, editor of the *Inverness Courier*, had

the honour of conducting Lord Roberts over the battlefield of Culloden last Monday.

MESSRS. MACMILLAN & Co. write:—

"In the first note in your 'Literary Gossip' in the *Athenæum* for August 15th the writer says that Dorothy Wordsworth's 'Recollections of a Tour in Scotland' 'seems to be out of print,' and 'is certainly a book to reprint.' We beg to remind you that, in 1897, Prof. William Knight, who had already contributed to our 'Eversley Series' a complete edition of the 'Poetical and Prose Works of William Wordsworth,' brought out in the same series two supplementary volumes which contain all the 'Journals of Dorothy Wordsworth,' including the 'Recollections of a Tour in Scotland.' These two volumes are still in print, and 'may be obtained from any bookseller' for the modest sum of 8s. net."

*Blackwood* for September leads off with a further instalment of 'Personalia.' On this occasion Sigma draws on his recollections of the world of art and letters. Another series is continued in 'Scolopaxiana,' the author of which descants on the haunts of the snipe; and the number, which is strong in sport and travel, contains a paper on 'Lapchak,' and another, 'The River's Mouth.' Mr. Walter B. Harris gives a fuller account than has yet appeared of his recent experiences during 'Three Weeks' Captivity with the Moorish Rebels.'

PROF. GEORGE ADAM SMITH, although still weak, hopes to be allowed to sail for Liverpool next month, and to be able to begin his college duties in the middle of October. His right arm suffers from neuritis.

THE Dean of Bangor, who died last week after but a brief tenure of his decanal office, was much esteemed for his publications on the ecclesiastical history of his native land.

ACCORDING to a correspondent of the *Newcastle Daily Journal*,

"the following lines were found written in a copy of Bewick's 'Birds' (1797) in Tennyson's handwriting and signed by him. Mr. R. Donkin, jun., of Rothbury, noticed them when making an inventory and valuation of the furniture, books, &c., in Erlington Hall, on behalf of the executors of the late Lord Ravensworth:—

A gate and a field half ploughed,  
A solitary cow,  
A child with a broken slate,  
And a titmarsh in the bough.  
But where, alas, is Bewick  
To tell the meaning now?

ALFRED TENNYSON."

THE distinguished historian Onno Klopp, whose death is reported from Vienna, was born at Leer, in East Friesland, in 1822. After the incorporation of Hanover, he remained a faithful adherent of the Guelphs, and followed King George to Vienna. He subsequently joined the Romish Church, and his writings, although they show great power and untiring research, unfortunately bear very strongly the impress of his religious and political prejudices. Among his principal works are the 'Geschichte Ostfrieslands' and 'The Fall of the House of Stuart and the Succession of the House of Hanover in Great Britain and Ireland.'

MR. POWER, who has edited for Messrs. Hutchinson & Co.'s "Library of Standard Biographies" Southey's life of Nelson, has printed the text from the last edition which the author revised. Several pages of notes, a chronology, a brief bibliography of the chief lives of Nelson, and a full index have been added. Lord Nelson's own "memoir

of his services," which he wrote in 1799, has also been reprinted.

THE "Gentleman's Magazine Library," which has been in course of publication by Mr. Elliot Stock during the last twenty years, under the editorship of Mr. G. Laurence Gomme, is to be completed in the course of the autumn by the issue of the section of the work relating to London, which will fill two volumes.

THE September number of *Temple Bar* contains 'Cardinals in Conclave,' supplying full and minute details of the ceremonies observed in electing a new Pope; and 'A Neglected Classic,' giving an account of Orme's 'History of Indostan' and its literary admirers. Miss Olive Katharine Parr contributes a description of the late Cardinal Vaughan as 'The Children's Cardinal.'

THE Count de Beugnot, who died recently, has bequeathed to the Institute the papers of Philippe Egalité, the Duke of Orleans, which were found in his possession at the time of his arrest in 1793, as well as those seized after his execution.

A RECENT work by a Danish historian, Prof. Axel Olrik, on the heroic poetry of Denmark and the legendary kings of Lejre in Zealand, will appear shortly in an English translation published by Mr. Nutt in the "Grimm Library," No. 16.

THE Parliamentary Papers of the most general interest to our readers this week are: Return of Public Elementary Schools Warned (1d.); Report of the President of Queen's College, Cork, for the Session 1902-3 (2½d.); Forty-seventh Report of the Civil Service Commissioners, with Appendix (3½d.); and a Command Paper (1739), price ½d., which contains only the names and qualifications of two ladies and two gentlemen "placed upon the Teachers' Register" by "the Council." The Annual Report of the Ordnance Survey to March 31st last (4s. 8d.) is headed "Army" in the lists, a singularly inappropriate form.

## SCIENCE

In the *Andamans and Nicobars: the Narrative of a Cruise in the Schooner Terrapin, with Notices of the Islands, their Fauna, Ethnology, &c.* By C. Boden Kloss. (Murray.)

THE author of this work accompanied Mr. W. L. Abbott in a cruise early in 1901 for the purpose of collecting specimens of natural history and ethnological objects, and their joint collections have been deposited in the National Museum at Washington. For their immediate purpose the explorers were successful in obtaining from the two groups of islands sixteen new varieties of small mammals (bats, rats, &c.), which raise the known mammalian fauna of those islands from twenty-four to forty, and ten hitherto undescribed species of birds. Incidentally to the work of collecting specimens of the island fauna, Mr. Kloss found time to make observations on the inhabitants of the islands, and to form an excellent series of photographs both of the people and of the scenery, selections from which constitute a valuable portion of the volume and a material addition to knowledge.



With regard to the people of the northern group, the Andamans, we already possess so full a description in the monograph published in 1884 by Mr. E. H. Man, and derived from his long residence among them, that it is no disparagement to Mr. Kloss to say that his observations, founded on a visit of less than a fortnight, do not greatly add to the anthropological materials furnished in that work. Fine views of the scenery of Barren Island and Ross Island are furnished, and groups of Andamanese men and women, one of the latter wearing, in addition to coral ornaments, a human skull suspended from her neck. Both sexes use the scantiest possible clothing, though the women of Rutland Island, in honour of their visitors, added to their dress, which consisted of a small bunch of grass hung from the waist by a cord, the decoration of an almost complete coating of ochreous clay, through which black eyes, nose, and lips showed below a bald pate with an effect that was ludicrous to the spectator, but admired by the wearer.

The travellers arrived at Sawi Bay, in Car Nicobar (spelt by Mr. Kloss "Kar"), which is the most northerly island of the Nicobar group, on January 20th. At Mûs, in that island, Mr. V. Solomon, a native of Madras, has been established since 1895 as the Government agent; and he is described by Sir R. C. Temple "as an efficient upholder of the peace in the islands, as general adviser to the semi-savage inhabitants in their private troubles and difficulties, as a diligent educator of youth, and as a reporter on all the affairs and occurrences of the island."

Mr. Kloss appears disposed somewhat to disparage the efforts of Mr. Solomon to introduce some degree of education and civilization among the community; but the testimony of Sir R. C. Temple is confirmed by the interesting and characteristic extracts from Mr. Solomon's diaries during six years of his residence in the island that have recently been published in the *Journal of the Anthropological Institute*. Nothing is more obvious from these than that Mr. Solomon possesses in a high degree the qualities of insight, sympathy, and comprehension that are the best equipment of one who has to deal with native races. Mr. Kloss has made an independent selection of extracts from these diaries, and has also reprinted an account of a visit to Car Nicobar by Dr. I. G. Koenig in 1778. He furnishes photographic groups and individual portraits of natives—some in the ampler costume they have lately adopted, and others in the scanty dress of old times—with views of their dwellings, which are erected upon piles.

At Tihanchong, the next important island of the group, the voyagers found a good anchorage south of Novara Bay, which was unnamed in the chart, and christened it Terrapin Bay, after the name of their schooner. Here they caught their first megapode, a bird remarkable, as its name implies, for the extraordinary strength and size of its feet, and also for its custom of forming a mound for the reception of its eggs, which are very large.

Their visit to Nankauri, though only for

a few days, produced interesting results. They saw a good deal of Tanamara, the headman, observed keenly the customs and manner of life of the people, and took some good photographs. One of Tanamara's "Kareau," a small figure placed in front of the house for the purpose of scaring away devils, may be specially noted. They were spectators of one of the native dances, and supplied the dancers with rum-and-water—an incident rather to be regretted.

At Little Nicobar they found monkeys in abundance, and Mr. Kloss makes the following observation as to the effect of man's appearance on the monkeys:—

"The expression of their emotions is certainly almost human, as they sit and stare at him, coughing and snarling with anger and contempt, drawing back their heads and throwing the hand before the face with a gesture of abhorrence, and other movements indicative of shocked and outraged feelings; but predominant is the expression of absolute horror."

The Nicobar Islands are inhabited by two distinct tribes, those of the coast and of the interior, the latter known as "Shom Pen." A brief account of these people, the result of several visits to the islands, was communicated to the Anthropological Institute by Mr. Man in 1885, and was accompanied in the *Journal* of that body by a very inadequate photograph. Much gratitude is therefore due to Mr. Kloss for the striking photographs he has obtained of the Shom Pen, in full face and in profile, and of their villages, and for the details he supplies of measurements taken by him. Those of the adult males of the Shom Pen show an average height of 5 ft. 4 in. and those of eight adult females of 5 ft. 1 in. Those of three boys and three girls between 10 and 15 are also given, besides measurements of twenty-four men of the coast tribe of Great Nicobar, and fifteen men of Car Nicobar, who together also average 5 ft. 4 in. in height. The inland tribe, who are doubtless the aborigines of the islands and belong to a primitive Malayan stock, are considered by Mr. Kloss to be no longer racially pure. He infers this from the great variety in their facial appearance and from the fact that the hair occurs in all the grades between curly and straight, and attributes it to a possible mixture on the one hand with people of Indian race, stranded on the island in the course of the commercial interchange which anciently existed between Southern India and the Malayan Archipelago, and on the other hand with Negritoes from Andaman.

Mr. Kloss is to be congratulated on the great skill and industry with which, in a very limited time and in the pursuit of the engrossing occupation of collecting specimens in natural history, he has succeeded in accumulating the abundant information with which this volume of nearly 400 pages is replete, and upon the pleasant style in which that information is conveyed to the reader. He possesses the faculties of keen observation and rapid insight, and has used them to the full in the production of this valuable and entertaining work. He has not forgotten the importance of a good index.

#### METEOROLOGICAL PUBLICATIONS.

*The Cloud-World, its Features and Significance: being a Popular Account of Forms and Phenomena.* By Samuel Barber. (Stock.)

—Whether a particular cloud has the form of a whale or a camel has been disputed by a well-known character; but the almost infinite diversity of the appearances of clouds has attracted attention in all ages, and led to much speculation on the causes of the changes, sometimes slow, sometimes rapid, in these. Mr. Barber is already favourably known by his articles in *Knowledge*, *Science Gossip*, and other scientific periodicals on meteorological phenomena, thus preparing us for the more extended study contained in the work before us, which is the result, he tells us in the preface, of forty years' observation of the wonders and beauty of the daylight sky. It has evidently been a labour of love, and the interest felt by the author in its preparation will doubtless be communicated to a large number of readers. Some of the most striking cloud phenomena, he remarks, take place at elevations where they cannot be satisfactorily followed; some again must be regarded as local, such as the appearances of a species of cumulus sketched in Texas and sent by the artist to Mr. Barber. But, of course, the salient types admit of being classified and described, as is done in this volume, aided by many beautiful illustrations, some of which are reproductions (by permission) from admirable photographs in *Knowledge*. We have not space to enter into details, but may just quote from the chapter on 'Cirro-cumulus Pallium,' which is

"often seen forming a dappled sky in connexion with 'fish-stratus.' It is a very beautiful variety, giving rise to those lovely effects of amber light that kindled the muse of Milton. How serenely its soft white forms sail across the bright disc of the mild autumnal sun or the glittering moon, that exquisitely peeps through its delicately tinted fringe!"

The chapters on the snow-cloud, the sun-pillar, and the hail-cloud are of especial interest. A very handy descriptive glossary of cloud-forms is given at the end of the volume.

*British Rainfall, 1902: On the Distribution of Rain over the British Isles during the Year 1902, as observed at about 3,500 Stations in Great Britain and Ireland.* Compiled by H. Sowerby Wallis and Hugh Robert Mill, D.Sc., LL.D. (Stanford.)—Mr. Wallis writes the preface to this annual compendium, and remarks that he has succeeded, with the assistance of Dr. Mill (into whose hands he feels that he must now resign the active editorship), in bringing out the present volume in July, earlier than any since 1888, although the number of stations has increased by forty per cent. during the time. It is inevitable that public interest in the weather of a year should somewhat wane even in six months after its close, but the labour of its tabulation, discussion, and preparation for press, cannot possibly be accomplished in less. Here we have space to mention only a few of the more interesting results. Mr. Wallis's own observations have been made at Camden Square, and 1902 completes forty-five years of them. The average rainfall in that period was 24.99 inches; the wettest year was 1878, when the fall was 34.08 inches; the driest, 1864, when it was only 16.93 inches, less than half that of the wettest. The fall in 1902 was 20.84 inches, which is the least since 1898, when it only amounted to 17.69. Dr. Mill discusses the number of rainy days in 1902 as compared with the average over all the stations. He remarks that it is more difficult to do this than to discuss the amount of rainfall. Defining, however, a "rainy day" to be the period from 9 A.M. on one day to the same hour on the next during which not less than 0.01 in. of rain was registered, he sums up as a general result that the average number of rainy days per annum increases from 150 in the south-east of England to over 250 in the north-west of Ireland and Scotland, and that in all parts of

the country the year 1902 had 2 per cent. more rainy days than the average, while the total rainfall was about 15 per cent. less than the average. The study of the weather of the year 1902 is unusually instructive in showing the difference between general impressions and actual scientific measurement. Most persons thought that 1902 was a wet, some even a very wet year; but this arose from the fact that it was remarkably cold and cloudy, with a comparatively small total amount of sunshine, for (as we have already mentioned) it really was, on the whole, a dry year. As regards the rainfall in different localities, it will be of interest to mention that the largest was at Ben Nevis Observatory, Inverness, which was 157.09 inches, and the smallest that at Oakleigh, Higham, Kent, where it amounted to only 15.12 inches. In conclusion we may note the comparison of the rainfall in different months of the year. January was the driest, and this was mainly due to the absence of snowstorms and the small number of cyclonic disturbances. February was also very dry; March and April were about normal; May was relatively the wettest month of the year; the fall in June was above the average, the temperature being abnormally low, as in May. July was cool and cloudy, but not wet. The general impression about August was that it was very wet; but though there was an exceptional number of rainy days, the rainfall over the greatest part of the country was less than usual. September, notwithstanding its storms, was nearly as dry as January. October was one of the driest months of the year. November was remarkable for heavy rainfall in Ireland, whilst Scotland and the north of England were unusually dry, and in the rest of England the fall was about an average. On the other hand, the map for December shows the most uniform distribution of rainfall as compared with the other eleven months. It had very few severe storms, and consequently there were no widespread heavy falls of rain, such as usually place a high total to the credit of the last month of the year.

#### THE CHURCHYARD YEW AT CROWHURST, SURREY.

Royal Societies Club, August 14th, 1903.

It is not a little remarkable that there should exist in places of the same name two such noble yews as are to be found in the churchyards of the two Crowhursts, the one in Surrey, the other in Sussex. This identity in name has on several occasions led to confusion. Of the two, the Surrey tree is the larger. I have just read in the *Athenæum* of August 8th your review of Mr. Hudson's 'Hampshire Days,' in which the following sentence occurs:—

"There is an excellent account of the old yew trees of celebrity in Hampshire, and in this connexion Dr. John Lowe, the author of 'The Yew Trees of Great Britain and Ireland,' might turn in his recent grave at finding himself immortalized as 'Dr. Loe.'"

On turning to Mr. Hudson's book, I find in the index the reference to "Mr. Loe," and on pp. 219-20 the remark that the churchyard yew at Crowhurst, Surrey, "is a wonderful tree..... which Loe says nothing about in his 'Yew Trees of Great Britain and Ireland.'" Now it is bad enough to misspell an author's name, but it is worse to blame him for omitting all mention of a subject on which he has written nearly two pages (pp. 200-202). As a matter of fact, Dr. Lowe has noticed both the Crowhurst yews of Surrey (pp. 38, 88, 200) and Sussex (pp. 89, 202), as might easily have been discovered by referring to his index, and yet Mr. Hudson, after a disparaging allusion to the volume, does not hesitate to say that "the yew trees which have most attracted me.....are not in the book."

In justice to the memory of my late friend, I trust you will permit me to point out this piece of careless criticism; for if allowed to pass uncorrected, it may depreciate the value of a book in which I happen to know that the

greatest pains were taken to afford trustworthy information on the subject of which it treats.

J. E. HARTING.

#### Science Gossip.

Mr. R. LYDEKKER has written an article on 'Local Variation in the Giraffe' for the September number of *Animal Life*, which will be illustrated by a series of coloured and isochromatic plates from paintings of specimens living in the collection of the Duke of Bedford and the Zoological Gardens, and from mounted examples in the British Museum. Messrs. Hutchinson & Co., the publishers, also have in the press a volume of zoological essays by Mr. Lydekker, which will be published this autumn under the title of 'Mostly Mammals.'

At the conclusion of the Geodetic Congress held at Copenhagen from the 4th to the 13th inst. a resolution was passed requesting the various nations to carry out extensive measurements of gravity from the Atlantic towards the East through the lowlands of Europe and Asia, as well as in the plateau around Thibet. A clear conception of the variations of weight and of the distribution of bulk in the crust of the earth would be gained thereby in connexion with astronomical determinations of longitude and latitude.

THE title of Dr. Sven Hedin's book on his latest journey in Central Asia, which will be published in the middle of November, will be 'A Thousand Miles on New Roads.'

THE Liverpool School of Tropical Medicine has issued Dr. J. E. Dutton's Report of the Malaria Expedition to the Gambia in 1902, forming Memoir 10 of the publications of the School. Following a description of the topography and statistics of Bathurst, the chief town, comes an admirable account of the natural and artificial breeding-places for mosquitoes. From this it is clear that the white man in the tropics may himself unwittingly conduce to the breeding of the insects on his own premises. Thus an examination of one of the large European factories showed that in the yard were six barrels containing water (more or less foul), in the garden seventeen tubs holding water for gardening purposes, also eight small uncovered wells. In all of these receptacles mosquito larvæ were met with, those of *Anopheles* and *Culex* existing in good numbers in the tubs and wells. Besides these breeding-places, many domestic articles scattered about served the same purpose in the wet season. Indeed, it is concluded that the wash-tubs, garden-tubs, wells, and rain-barrels occurring here and elsewhere form the chief source of the mosquito in Bathurst for at least six months of the dry season, when all other breeding-places, artificial and natural, have ceased to exist. Again, the boats on the beach were infested with larvæ through the presence of stored rain-water. From a rough estimation, Dr. Dutton calculated that each boat would produce 2,000 mosquitoes per week, and fifty boats of all kinds producing this quantity constitute a total of 100,000 insects per week distributed into the town. It would seem, therefore, that whatever practical measures are brought into force for the destruction of the mosquito, regarding which considerable divergence of view exists, prohibitory rules and regulations for sanitary ends should receive the fullest consideration. Supplementary to the foregoing, it may be mentioned that these researches are shortly to be extended by a new expedition to the Congo Free State, under the charge of Dr. Dutton, who will be accompanied by Dr. J. L. Todd and Dr. C. Christy. The observers are commissioned to report to the School of Tropical Medicine on sleeping sickness and other diseases, and on possible ameliorative sanitary measures for various centres.

WE are glad to say that M. Henry contradicts the statement that appeared in the

*Athenæum* and other papers last week that that distinguished astronomer had been the victim of an Alpine accident. "I never," he writes, "attempted, even when younger than fifty-three, to climb over any mountain but my modest and native Vosges."

BORRELLY'S comet (c, 1903) will pass its perihelion on the 27th inst., and its motion in right ascension is so slow that it will for the next two or three weeks rise too short a time before the sun to be visible. Towards the end of September it may become visible again, but much diminished in brightness; it will be best seen in the southern hemisphere, passing near  $\lambda$  Hydre on the 21st, and, afterwards entering Antlia, will be very near the star  $\alpha$  in that constellation on October 9th.

#### FINE ARTS

Hubert and John van Eyck. By Frances C. Weale. "The Artist's Library." (Unicorn Press.)

THE respective share of Hubert and John in the Van Eyck pictures has been vigorously discussed of late, and so many important additions have been made to our knowledge that it is at last possible to arrange their works with approximate accuracy. Nothing has contributed more to this result than the indefatigable researches of Mr. W. H. J. Weale, and the present volume by his daughter may be taken as having his imprimatur. Perhaps wisely, Miss Weale has not entered into a detailed discussion of the controversy on the subject which appeared recently in the *Athenæum*. To have answered all objections in detail would, no doubt, have occupied too much space, but it is rather surprising to find no reference to the Turin miniatures published by M. Durrieu in the *Gazette des Beaux-Arts*, since not only does the dating of these works provide strong support for the views already arrived at by Mr. Weale, but they add a number of masterpieces, unequalled in their way, to the too short list of Hubert's work.

Miss Weale has confined herself to telling in the fewest possible words all that is really known of the lives of the two brothers, and supplying a brief description of the works which modern criticism has discovered to be theirs or imputed to them. This portion of her task is, on the whole, well done, though coloured by a certain tinge of partisanship, natural enough to a lady who is setting forth views which she accepts with unquestioning confidence from her guide. There is just a hint of undue disparagement of John's work in order to exalt the achievements of his elder brother.

We share entirely her enthusiasm for Hubert, and agree in regarding him as perhaps the greatest exponent in painting of the deepest conceptions of the Middle Ages. We agree that beside this great poetic creator John's talent appears of a lower order, but it is surely more interesting to point out the striking difference between the two than to insist overmuch on the superiority of the one, since each in opposite directions was consummate. Nor is the distinction quite clearly apprehended when one is called an idealist and the other a realist. It would be hard to find franker, more unequivocal realism than is to be seen in Hubert's 'Three Maries at the Tomb,' nor



has realism of a kind ever since reached the same pitch as that of the landscape backgrounds of the Turin miniatures. We may, perhaps, hint at the nature of the difference by calling one a symbolic realism and the other a literal realism. That the discovery by John of literal realism was an unfortunate one for the future of European art is possible, but the immense genius of the discoverer and the perfection with which he attained his ends are undeniable, and Miss Weale's criticism of his works suggests that she has not altogether understood where his greatness lay. She objects that his works have not the same kind of beauty that is conspicuous in Hubert's, forgetting that he was aiming at something, perhaps lower, but at all events entirely distinct. Her attitude is justified where she discusses the great Bruges altarpiece, because in this John's temperament was discordant with the idea of the picture. But when she demurs to the ugliness of the east of Jane Arnolfini's drapery she is surely missing the point of John's picture and the extraordinary beauty of the design used as a means of characterization. Or, again, when she objects to the ugliness of the Infant in the 'Virgin' of the Städel Institute, she fails to see that John would have been painting another picture if he had been less frank in his statement—that in this picture he is rather looking forward to Rembrandt than back to Hubert.

In distinguishing between the works of the two brothers there is a danger of relying too entirely upon the presence or absence of particular motives. With regard to the Louvre picture Miss Weale argues that it "must be from the same hand as that belonging to Baron Rothschild, since the very same town, with its flowing river crossed by a bridge, occurs in the background." Nothing is more likely than that a motive like this should be taken by John in one of his earlier works from his elder brother's pictures, while again it is possible that one may have done the background, the other the figures; but, in any case, it would seem that the more searching tests of style criticism reveal a profound distinction between the two pictures. Both are reproduced in this book, and to some extent the distinctions are apparent. The head of Chancellor Rollin, with his elephantine ear and his parchment skin, shows throughout John's way of seeing and realizing minute details of form and surface quality. The Virgin, too, is far nearer to John's Virgin of the Städel Institute than to the suaver, more gracious type of the Rothschild picture. Even the architecture and the landscape are realized with a certain sharp, unyielding precision of touch which belongs rather to John than to Hubert. It must be admitted, however, that in general conception it approaches Hubert more nearly than does any other work.

It is somewhat difficult to follow Miss Weale where, in discussing the old question of the Van Eycks' technical discovery, she says:—

"It is an event which stands unparalleled in the history of art, that suddenly from the inferior tempera panels of the earlier school we pass to such a masterpiece as the 'Adoration of the Lamb.'"

No doubt Miss Weale may know of some tempera panels of the generation before

Hubert, yet nearly all the finest works of his immediate predecessors are in oil, while Melchior Broederlam's great altarpiece is technically almost as perfect as the work of Van Eyck himself, and is, like his, in an oil or varnish medium. Again, it is remarkable that no mention is made of the Hermanstadt portrait, the very plausible attribution of which to Hubert is due to Mr. Weale.

In including among the genuine works of John M. Helleputte's triptych, Miss Weale might well have warned her readers that whatever the documentary evidence for it may be, the actual surface of the picture is of modern workmanship, and an extremely bad example of it.

We have confined ourselves almost entirely to the points on which it is possible to take exception to Miss Weale's book, precisely because every one will take for granted the scrupulous historical accuracy, the close intimacy with the details of mediæval Flemish life, and the scholarly tone which it displays. Her readers will be none the less grateful to Miss Weale for giving them in such a concise form the substance of her father's researches upon the subject. Indeed, it is so valuable to students that the publisher might do well to bring it out in a rather more expensive format, with illustrations of all the works attributed by Miss Weale to the Van Eycks, including the little-known replica of the Turin picture which is now in New York.

#### *The Sculptures of the Parthenon.* By A. S. Murray, LL.D., F.S.A. (Murray.)

No one has a better right than Dr. Murray to speak of the sculptures of the Parthenon, and he has conferred a great boon on the artist, on the archaeologist, and on the general reader by the publication of this volume. In it he has brought together for the first time, in a convenient form, a series of photographic reproductions, small, but clear and adequate, which include nearly everything that is still extant of the sculptures of the Parthenon, together with copies of the old drawings that furnish trustworthy records of what has since been destroyed. A most characteristic feature is the complete representation of the frieze, in a single folding plate, inserted in a pocket at the end of the volume; it reflects credit on the photographers for clearness and uniformity of tone. The folding plates with Carrey's drawings of the two pediments on an adequate scale, and his sketches of the east and west metopes inserted beneath them, are also most useful.

The text makes no attempt to emulate the completeness of Michaelis's work on the Parthenon, though supplementing it in many details; it is evidently intended mainly for artists and for the general reader rather than for the archaeologist. At the same time, Dr. Murray's intimate knowledge of the Elgin marbles and the care he has bestowed on their study make many of his remarks suggestive even to the special student. Some of them, however, are open to criticism; if these are selected for notice, it is with no intention of detracting from the value of the greater number that cannot be quoted. It is disappointing, for example,

to find here a repetition of the old assertion that the frieze was "visible only in the colonnade, or, at farthest, on the steps of the temple, and therefore in diffused light." The connexion of the last clause seems confused; the lighting is a separate question. But a glance at the frieze still remaining within the colonnade of the Parthenon or the Theseum suffices to show that it was intended to be seen not by a spectator craning up his neck within the colonnade, but from a reasonable distance away, when its effect, as seen between the columns, is very fine, and evidently calculated on in the design. Again, Mr. Murray's suggestion as to the influence of local surroundings on the impression produced by cosmic phenomena is excellent; but its application is marred by an unfortunate slip of memory in the statement that "an Athenian standing at dawn before the east front of the Parthenon and looking towards the pediment might see the sun rising from the sea on his left and the moon passing on his right over the hills." The meaning of this is not easy to grasp, as such a spectator would apparently be facing west, and so have the sun behind him; but in any case both sun and moon rise over the ridge of Hymettus at Athens, and set over the sea. The discussion of the moon-goddess in the same pediment is further confused by the use of the word "waning" more than once instead of *setting*. To the gem reproduced on plate xv. as a new piece of evidence for the statue of Athena Parthenos undue weight seems to be attributed; for its relation to the statue is by no means a close or direct one. It therefore does not seem safe to infer from it the presence of an owl on a short column "as part of the original design of Pheidias, and as probably being the source of the pillar which the copyist has introduced into the Varvakeion statuette." On many other matters there is room for difference of opinion. Probably no two authorities will agree as to the identification of the subordinate figures on the pediments, for example; and the association of all the central metopes of the south side with the fight of centaurs and lapithæ is not free from difficulty. On p. 59 the Gigantomachia is accidentally assigned to the western metopes. But both text and illustrations will be welcome to the student as well as to the artist, and should do much to diffuse knowledge about the Elgin marbles, and to increase the value attached to them.

#### THE BRITISH ARCHEOLOGICAL ASSOCIATION AT SHEFFIELD.

II.

THE visits paid on Tuesday afternoon, August 11th, were to Steeley Chapel and Barlborough Hall. Steeley Chapel was visited by the Association at the previous Sheffield Congress, thirty years ago, and it was then in a state of utter ruin, roofless and neglected, with ivy growing over its walls, and fowls sheltering within its desecrated nave; but in 1880 the present vicar of Whitwell, Canon Mason, in whose parish it is situated, determined to set about the work of restoration. This has been carried out with commendable judgment and care, and the little building is now used once more for service, having been "reconciled" by the present Archbishop of York.

Steeley Chapel is one of the most perfect examples of the late Norman style at pre-

sent existing. Its area is small, but in proportion and in workmanship it is exquisite. It consists of nave and apsidal choir only, but rich carving is lavished wherever opportunity for it occurs. The chapel was built in the twelfth century, probably by Gley le Breton, but this is uncertain. The chief features of interest are the south porch, the chancel, and the apse. The porch is composed of a triple arch, resting on three pillars. The inmost member of the arch is plain, the second and third are ornamented with the beak-head and with zigzag design. On the pillars the sculptor has lavished his art. The inmost one is simply moulded, the second one is very rich with deeply cut interleaving foliage, the third is ornamented with medallions, and on the capital is a siren. The chancel wall forms a kind of frame, through which the round arch and the lovely apse are seen. It gives an effect of solemn depth and rich beauty. The arch is triple: the inmost design is the zigzag, the next the battlement, and the third is "an escalloped border over reticulated cones." The two pillars on the north side are richly carved, one with a double-bodied lion, the other with St. Michael crushing the dragon. The apse has a stone vaulted roof, supported by four ribs resting on engaged pillars. In the centre, where the ribs meet, is a medallion containing the "Lamb as it had been slain." The capitals of the pillars are elaborately carved. On the outside grotesque heads surround the chapel beneath the roof, and a beautiful string-course of carved foliage—no two leaves alike—girdles the apse below the three narrow Norman windows. A decorated window on the south side of the chancel is the only feature later than the Norman period.

Barlborough Hall is well described by Mr. Gotch in his book on Renaissance architecture. It is approached by a fine avenue of elms and beeches, and as one draws near to this stately Elizabethan mansion, the predominant feeling is that architecture in that age was still a living art. The Hall was built in 1583-4 by Francis Rodes, a justice of the Common Pleas and serjeant-at-law, and is somewhat similar to Bolsover. It is of square construction, and the windows face the gardens, and not a central court. The parapets are battlemented, and there are no gables. There is some good carving, and over the fireplace in the drawing-room is a famous piece of stone sculpture, representing Francis Rodes and his two wives, with heraldic shields containing their arms and quarterings. In the library there are some interesting autographs, in the shape of framed letters and signatures of Oliver Cromwell, Bess of Hardwick, and other celebrities of the past. The Hall and its history were described by Mr. J. R. Wigfull, the hon. local secretary.

Owing to the lateness of the hour at which the party returned to Sheffield, there was no evening meeting.

On Wednesday, August 12th, about eighty members and friends made an early start, as the day's programme included Beauchief Abbey, Chesterfield, and Winfield Manor. Of Beauchief Abbey, described by Dr. Stokes, nothing remains but the massive western tower of the church, which has had an insignificant little seventeenth-century church tacked on to it—a curious anomaly. This abbey was founded in 1183 by Robert Fitz Ranulph for canons of the Premonstratensian Order. The founder had watched in Canterbury Cathedral while the murder of Thomas à Becket was being perpetrated, and thought in this way to expiate his crime. Chesterfield Church, with its quaint twisted spire, is too well known to require detailed notice. It was described by Mr. R. T. Gratton, an enthusiastic local antiquary, who pointed out that the oldest part of the present "restored" building is to be found in the south chapel of the chancel. This contains the celebrated Foljambe monuments. There is a remarkable

fourteenth-century tomb in the south wall of the nave, almost hidden by pews, with an early form of crocket and finial canopy, which contains the effigy of a priest placed the wrong way about—i.e., with his feet to the east instead of to the west—so Mr. Gratton said; but the effigy was evidently not intended originally for its present position.

The famous manor of Winfield, or Wingfield (as the railway has made it), stands south of Yorkshire, just across the Derbyshire border, and is now in a state of complete ruin. It was built in 1441 by Ralph, Lord Cromwell, Treasurer of the Exchequer, and sold by him to John Talbot, second Earl of Shrewsbury; it was a magnificent dwelling and a splendid example of the transition from military to domestic architecture. It was the country seat of a great nobleman, but it was built in times when means of defence were still necessary. It was therefore protected by a moat, strong gates, towers, and earthworks, and provision was made for a garrison. Its designers, however, were artists, and their work, though strong in the military sense, was also of rare beauty. Nothing now remains except the bare walls and some winding staircases, but windows, fireplaces, drains, and other things help the imagination to fill in what is missing. The house is built in the best style of Perpendicular, and the tracery of some of the windows, including the fine bay window in the banqueting hall, is particularly good. Beneath this hall there is a great vaulted crypt, with massively ribbed groined arches, and decorative carving on the bosses at the intersections and on the caps of the piers, about whose use there is some uncertainty. Some would make it a chapel; others a mere store-room; others the armoury of the establishment; others the retainers' hall; but the most plausible theory seems to be that it was a barrack-room for the men-at-arms, and its four exits, leading off in every direction, appear to have been provided that the garrison might take their posts without any delay on a sudden alarm.

When Queen Mary was at Winfield her establishment consisted of more than 300 persons. Her own retinue is said to have consisted of "five gentlemen, fourteen servitors, three cooks, four boys, three gentlemen's men, two wives, the wenches and children." She had four good coach-horses, and her gentlemen six; and the queen and her suite drank about ten tuns of wine a year. Relays of men ceaselessly watched the queen's apartments, and the precincts of the manor were closely guarded. In all 210 officers and soldiers were employed on this duty. There must have been exciting times at Winfield when Queen Mary was there, but still more exciting times were to follow, and it was amid the clash of arms in the tumultuous days of the Civil Wars that Winfield Manor, after having served the purposes of both sides came to destruction. When the war broke out, it was in the hands of the Earl of Pembroke, who had married a daughter of the seventh Earl of Shrewsbury. Pembroke, siding with the Parliament, garrisoned the place with Roundheads, but the Earl of Newcastle captured it after a four days' siege. Cavaliers then became the garrison, and withstood a much longer siege, lasting some months. Their artillery was their strength, but at length the besiegers brought "four great pieces" against them; a big hole was made in the walls, the garrison surrendered, and the great days of Winfield were ended. By a decree of June 23rd, 1646, in which the Parliament announced their determination to destroy every place which might serve as a "nest for malignants," it was dismantled and reduced to ruin.

The manor and its history were described by Mr. J. B. Mitchell-Withers, of Sheffield.

There was no evening meeting; but at a dinner given by the members to the President and local officers, Dr. Birch took occasion to enlarge on

the work done by the Association during the sixty years of its existence, and referred to the fact that it was now celebrating, under most auspicious conditions, its diamond jubilee.

On Thursday morning, August 13th, a large party of members and friends visited the earthworks at Wincobank and the eighteenth-century church at Ecclesfield. The sun was shining brilliantly as the visitors toiled up the rough pathway to the top of the hill on which the camp of Wincobank is situated. On the one side of the hill it shone on smiling fields and waving trees, and made the distant brown moors shimmer hazily. On the other side it struggled through black smoke and grey steam down into the grimy, sordid, dismal streets of Brightside—a sadly misnamed quarter of Sheffield. The contrast was startling, but characteristic of the busy West Riding.

For most of our knowledge of the Wincobank Fort we have to thank the Library and Museums Committee of the Sheffield Corporation, who have defrayed the cost of the excavations recently carried out under the direction of Mr. E. Howarth, who acted as the guide of the party on this occasion and described the camp. Oval in shape, 150 yards in one diameter and 120 yards in the other, the earthworks can be clearly traced as they encircle the crown of the hill. The outer defence is a bank of earth, next a ditch, and then an inner rampart formed of rough stones piled up to a considerable height, with the larger ones at the base, and the surface faced with smooth clay to render attack more difficult. In this rampart a quantity of burnt stones and charred wood were found built into the wall, and it is surmised that these are relics of the builders' fires. In one or two places the wall had been bored and cut through, so that it might be more thoroughly examined. Round about are small mounds which have been explored. In one part of the wall the remains of an open hearth have been discovered, but the only "finds" consist of two unworked pieces of jet, four or five flint implements, and the fragments of two Roman cinerary urns. These are the only documents which tell us anything about the people who had their homes in the country around, and their "place of refuge" behind the earthwork, the ditch, and the rampart. That the fort itself was not used as a place of residence seems to be fairly established. Mr. I. C. Gould, in thanking Mr. Howarth, pointed out that as a rule the later Celts fixed on a flat-topped hill for their forts, and that a ridged hill, as here, i.e., with so-called "hog" or "razor-back," is evidence of early date. He would fix the formation of this fort at quite five hundred years before the coming of the Romans, while the Roman urns of dark grey ware would seem to show that the conquerors, as was their wont, used the camp after driving off the natives. The President, Mr. Leader, in seconding, suggested that the Duke of Norfolk should be approached, with a view to saving this interesting relic of antiquity permanently from the ubiquitous and rapacious builder.

The drive was continued to Ecclesfield, where the church, locally known as "the Minister of the Moors," was described by the President. It is a fine fifteenth-century building, "restored," with remains of an Early English and Decorated church. There is no evidence of a Saxon church having stood on the spot, and all traces of the Norman one, built about 1141, have disappeared. This Norman church was founded by William de Lovetot, Lord of Hallamshire, who gave it, together with the adjoining lands, to the Abbey of St. Wandrille in Normandy. The foreign priests, however, as usual, quarrelled with the parishioners, and in 1310 the archbishop made it a parish church with a perpetual vicar, and the little neighbouring priory with its private chapel was built. In 1386, on the suppression of the alien priories, Ecclesfield passed to St. Anne's at Coventry.



The most interesting relic in the church is, however, to be seen near the priests' door. This is the base and one shaft of an undoubted Saxon double cross, which was recently found buried just outside the west door, and by it the history of the settlement, if not of the church itself, is carried back to Saxon times. The sculpture on the face of the remaining shaft consists of inscribed crosses in panels bordered with interlacing scroll pattern, and the stone is beautifully tooled.

In the evening, at a conversazione at the Weston Park Museum, the unrivalled collection of antiquities got together by the Bateman family from the Derbyshire barrows was described by Mr. E. Howarth; and a paper was read, in which Mr. W. J. Nichols, Vice-President of the Association, gave a detailed account of his remarkable series of discoveries recently made in 'The Caves and Dene-holes of Chislehurst, Kent.' This paper will shortly be published in the *Journal of the Association*, when it is expected to create some stir in the antiquarian world. Here it may be mentioned that Mr. Nichols assigns the dene-holes to the late Celtic age, between 400 B.C. and the Christian era, and thinks they may have been used subsequently in Roman and Anglo-Saxon times.

On Friday, August 14th, for the first time during the week, the rain was coming down with soaking persistency when over seventy members and friends started in breaks and carriages for a drive of over thirty miles through Rotherham to Roche Abbey and back by Laughton-en-le-Morthen. On the way to Rotherham, Carbrook Hall, now a licensed house, was the first item of a very full programme. The Hall was built by Stephen Bright in the early part of the seventeenth century, and contains some quaint old carvings and panels. Templeborough was next passed, when Mr. I. C. Gould described the Roman camp which formed the headquarters of the garrison of this district. The camp is now a turnip field, but the agger and vallum are plainly visible, and in 1877 excavations, conducted by Mr. Leader, led to the discovery of the remains of the pretorium, columns of stone, tiles, pottery, and many relics, indubitable proofs of continued occupation under Roman rule. One find of special importance is recorded by Mr. Leader—a tile bearing the stamp of the fourth cohort of the Gauls—the cohort whose headquarters were afterwards at Vindulana, on the wall of Hadrian. From this he concludes that Templeborough was one of Agricola's fortresses. There are traces of earthen ramparts thrown up by a later and ruder race on the line of the old Roman works. Here the land is very valuable, but Mr. Gould expressed a wish, echoed by every member of the party, that the speculative builder might never lay his hands upon it.

At Rotherham Mr. E. Isle Hubbard, M.S.A., described the church, the present fabric of which is a fine Perpendicular building ascribed to Archbishop Rotherham in 1500. Its most interesting feature consists in the fact that the later builders preserved the caps of the piers of the former Norman church by using them as the foundation supports of the Perpendicular columns. They are laid in the ground reversed. The fan-vaulting supporting the central tower is an early example and of unusual form. Before leaving Rotherham the party inspected the curious little bridge chapel, now used as a tobacconist's shop, after having been a gaol. There are only two other examples of bridge chapels now remaining in England, one at Wakefield, the other at Bradford-on-Avon.

When Roche Abbey was reached the rain was still coming steadily down, and the party accordingly gathered under the shelter of the fine thirteenth-century gateway, when the Rev. H. J. Dukinfield Astley gave a short description of the building—its history and a more detailed account being reserved for

the evening meeting. Roche Abbey church is in the purest style of Cistercian architecture. The only remains are the eastern walls of the north and south transepts, with the chapels on the south, but now that the earth accumulated by "Capability" Brown in the eighteenth century over the nave and surrounding buildings in the process of converting them into a landscape garden has been largely cleared away, it is possible to make out the plan with some degree of certainty. The situation is romantic in the extreme, placed as Roche was in the midst of a secluded and well-wooded valley dominated on both sides by the rocky acclivities from which it takes its name. While the party was inspecting the ruins in the early afternoon the sun shone out in fitful gleams, lending an air of indescribable charm to the pure unadorned beauty of the remaining walls, with their broken columns and windows, from which all tracery has disappeared, adding force to the feeling of indignation which fills the beholder at sight of the ruthless destruction wrought in the once fair fane.

The drive was continued to Laughton-en-le-Morthen, where the Rev. T. Rigby, vicar, gave an account of the church, which contains remains of three successive buildings incorporated in its walls, viz., the first Saxon church, of which the north door and some portions of the walling in the chancel are to be seen; the second Norman one, of which the columns of the northern arcade exist; and the third Decorated building, which forms the bulk of the present fabric. A curious feature is to be noted in the fact that the Norman columns spoken of support Decorated arches. A move was then made to the earthworks, which lie to the south and west of the church. These were described by Mr. I. C. Gould, who said they form one of the most beautiful examples of the mound and court forts in existence. There is evidence, too, that this work is at least pre-Norman—evidence the more valuable in these days, when it is the fashion to ascribe all mound-and-court forts to the Norman lords of William the Conqueror and their successors. Here not only is there the evidence of the Saxon church, but there is the distinct statement in Domesday: "Ibi habuit Comes Edwinus aulam" ("there Earl Edwin had his hall"). After his revolt against the Conqueror in 1070, Edwin's lands here were given to Roger de Builli. There is little doubt, therefore, that here we have a specimen of a Saxon fortified dwelling, perhaps derived from Norman models in Edward the Confessor's time, and that here the Saxon villagers took shelter in the great rebellion of 1070, the result of which was that "the whole country was made a waste." On the drive back to Sheffield a drenching thunderstorm completed the discomforts of the day.

The closing meeting of the Congress was held at the Town Hall in the evening, when the customary votes of thanks were passed. Subsequently the Rev. H. J. Dukinfield Astley read his paper on 'Roche Abbey.' In this he commenced by pointing out the new spirit involved in the Cistercian reformation, and its manifestation in the architectural work done by the Order no less than in their rules. This was the spirit of what, for want of a better name, we must call "Puritanism," which led to a restrained and noble style, devoid of ornament, but beautiful in its nude simplicity. This is particularly noticeable in the Cistercian abbeys of Yorkshire—Fountains, Kirkstall, Rievaulx, and Roche—which belong to what may be called "a distinct Yorkshire school of Cistercian art," as Mr. E. S. Prior has said. He proceeded to sketch the history of the abbey, from the days when the lords of Maltby and Hooton gave the lands on both sides of the stream to Durandus in 1147, allowing him to plant his abbey on which side pleased him best, down to its dissolution in the days of Henry

Crundal, the last of twenty-eight abbots, in 1538.

With regard to the church, it was pointed out, in addition to what has been already stated, that, according to a charter of Idonea de Vipont, it must have been dedicated in or about 1241, in the days of Reginald, the successor of Osmund, originally "cellarer" at Fountains, who carried out the building of it in the years between 1190 and 1230. The interesting account of the destruction of Roche Abbey supplied by one Outhbert Shirebrook, whose uncle was present on the occasion, was quoted. This account is practically contemporary, as well as unique, and it is full of pathos. A description was then given of the further havoc wrought among the remains of church and buildings by "Capability" Brown; and the writer concluded by remarking that, in spite of sixteenth-century destruction and eighteenth-century barbarism, "enough of the abbey remains to enable the beholder to discover something of the beauty of Cistercian workmanship, and to enter a little into the spirit of the builders; enough, too, to make him realize the grievous loss inflicted on posterity by the destruction of Roche Abbey and its compeers, not only from a religious, but from an artistic point of view."

Mr. I. C. Gould then read a full and instructive paper, in continuation of those on the subject already submitted to the Association, on 'The Early Defensive Earthworks of the Sheffield District.' In this he dealt in detail, also by way of comparison and contrast, with the various forts and camps visited during the week, and with others, viz., "Carl's Wark," "Brough," "Tickhill," "Mexbrough," "Conisburgh," and "Bradfield," the last to be visited on the morrow. He carried the story through in a masterly and convincing manner, from the primitive hill fort, through Roman, Saxon, and Danish fortress, down to the mound-and-court forts, and the moated houses of later times. No one listening to Mr. Gould could fail to be struck with the complete grip he has of his subject, and with his logical marshalling of the evidence which proves the sequence of these successive methods of fortification.

On Saturday, August 15th, a party much reduced in numbers left Sheffield, in pouring rain, to visit Bradfield Church and earthworks. Some members of the party reached the latter, where Mr. Gould pointed out the curious appearance of one side of the escarpment, which looks as though it had slipped down the hillside, though the constructors may have considered the almost precipitous slope a sufficient protection when topped with a strong palisade. The mound here is "mighty," being 58 ft. high and about 39 ft. across on the top, with a wide fosse round it, which links into the fosse of the attached bailey, only one arm of whose huge rampart—about 310 ft. long—remains, as has been stated; perhaps there never was any more. Mr. Gould considered Bradfield to be simply part of a feudal fortress—never a Saxon moot-hill or place of assembly.

The church was described by the rector. It is a Perpendicular building of no great note. The head and part of the stem of a Saxon (?) cross are preserved in the church; and there is an early Norman font, said to have been given by Roche Abbey; but this is improbable. Still these remains testify to an earlier church on the site.

Thus ended the Congress of 1903, which in every respect has been the most successful, not to say the most pleasant and most instructive, of recent times.

#### THE PICTISH OGAMS LATELY DISCOVERED.

Jesus College, Oxford, August 12th, 1903.

SINCE I wrote about the Brandsbutt stone I have received various suggestions and criticisms from my friends interested in Basque. The most important reached me the other day from Mr. Ed. S. Dodgson, who kindly writes that

*eretzatu* involves the negative *ez*, and is a word of comparatively late formation in Basque. So even if we knew that the language of the Ogam is akin to Basque, this would not be the word to compare. In my letter, which threatened to become lengthy, I left out a remark which I wished to make as to the position of the Ogam in front of the snake, for that position is similar to that of the Ogam on the stone from the Links of Keiss, in Caithness. On this the pictures represent a fish and an oblong object, the nature of which is uncertain. On both stones the position of the Ogam suggests that they have some reference to the pictures. In the case of the Keiss stone the Ogam forms the mysterious legend *nehletri*, the meaning of which eludes me. But I am not without hope that it may some day be discovered, for hardly a year passes without some bit of an inscription in Ogam being unearthed in the North. In fact, about the same time that I heard from Mr. Dodgson, I had news that Sir Francis Barry has discovered another Ogam in the neighbourhood of his residence at Keiss Castle. I have not yet had the reading of it; but during a short stay at Edinburgh the other day I saw for the first time an Ogam stone recently deposited in the Museum by Mr. Goudie. He found it in Shetland, but it is incomplete, with the writing in three pieces. Assuming it to have been once continuous, I should represent the legend as follows—needless to say, there are other possibilities:—

".....avvi.....av : dattvv.....osevv X."

Here *avvi* looks like Goidelic, while *dattvv* reminds one of the *dattvr* on another Shetland stone. Let me add that *evv* and *ef* are final syllables in other Pictish inscriptions, and I may mention that *osevv* recalls the end of the Ogam on the Newton stone, which I guessed to be *Osif*. On the other hand, I should have expected the X to occur at the beginning rather than at the end.

JOHN RHYS.

### Fin-Art Gossip.

THE International Society of Sculptors, Painters, and Gravers shipped from Liverpool to Philadelphia last week about a hundred works by its members for exhibition in various American academies and galleries, including Philadelphia, Pittsburg, Chicago, Boston, Detroit, &c. The collection will be shown in the St. Louis Museum during the Exhibition next year. Among them is M. Boldini's portrait of Whistler.

DR. VOLLGRAFF, a Dutch member of the French Archaeological School at Athens, who has hitherto carried on the excavations in Argos at the cost of the Dutch Mæcenas H. Goekoop, has received means for further prosecution of his work by voluntary contributions from Holland. Last year he discovered upon the Apsis, the lower of the two fortified hills of Argos, two extremely ancient settlements, belonging evidently to the same prehistoric epoch which has been lately brought into prominence by Tsunda's researches in Thessaly and by the Bavarian excavations in Orchomenus and other places. Five graves in the rocks proved upon examination to have been plundered by earlier, unknown discoverers. This year, however, he has found two tombs, hitherto undisturbed, which contained painted vases, fragments of pottery, ornaments made of a "glas-pasta," and also of gold. The last were of the well-known pressed work, evidently made to be sewn upon garments. He has also discovered this year the foundations of a temple (the further excavation of which has to be postponed) and the Roman market. The writer observes that it is the first time that Holland has participated in the exploration of the classical soil through the agency of one of her own rising young scholars, and that there seems every likelihood that he will receive enthusiastic help from his native land.

PROF. OTTO BENNDORF has published a summary report of the work of the Austrian Archaeological Institute, of which he is the Director, during the last six years. A series of scientific journeys were undertaken at the cost of the Institute. Prof. A. Riegl visited foreign museums; Dr. A. Premarstein, Old Serbia; and Dr. Rudolf Heberdey and W. Wilberg, the architect of the Institute, Asia Minor. The end of these journeys was to advance the study of the native monuments by comparison with those of a like character outside the Austrian monarchy. The Institute received a grant from the Ministry of Education for the further exploration of the Dioecetian palace situated five kilometres from the ruins of the ancient Salona. Details of the results have been laid before the Ministry, with the request for a slight yearly donation for the continued prosecution of the work. Remarkable "finds" have been made at Salona upon the discovery of the cathedral of the early Christian city, also in Aquileia, in Nona near Zara, in Carnutum, in Salzburg, and on the Zolfeld near Klagenfurt. One of the Salzburg finds, "the fragment of an old calendar clock, 4½ kilos in weight, which was probably once fixed over the entrance gate of Juvavum, is an archaeological unicum." The report also includes a catalogue of the publications of the Institute. It is the hope of the Institute shortly to set about the erection of an Austrian "Studienhaus" upon a site granted by the Greek Government, near the National Museum in Athens.

At the excavation of the ground for the foundation of the new city Turnhalle in Bäckerstrasse, Zurich, one of the teachers of the secondary school in Aussersihl chanced to pass the place and noticed a quantity of human bones on the heaps thrown up by the workmen. He at once communicated the fact to the Direction of the National Museum. It was found upon examination that the unearthed relics had belonged to a burial-ground of the age of the Alemanni and Franks, probably of about the sixth century, or near the time of the victory of Clovis over the Alemanni. Some of the bodies had been laid in the grave without any sort of coffin; others upon a single board, which is assumed to have been the first form of coffin. In some graves have been found traces of coffins laid in a "trapez-form," that is, with the narrow side undermost. In the neighbourhood of Aussersihl and Wiedikon several relics of this period have been discovered and placed in the museum.

A NEW Scandinavian art magazine, *Ateneum*, has just made its appearance in Stockholm, under the editorship of Mr. Wenzel Hagelstam, one of the exiles from Finland. It aims at being an organ for all those who have an active interest in art in Scandinavia and Finland, and has secured a number of art critics as contributors.

As a result of extensive studies in 1901 of the ancient Danish defence works in Sleswick, the Dannevirke, that stretched from the Baltic to the North Sea, by Dr. Sophus Müller, the Director of the Danish National Museum, a full account, with plans, maps, and photographs, settling many points of doubt as to origin, has just appeared in Copenhagen as a reprint of the *Publications of the Danish Antiquarian Society*. The same author has also issued a detailed and fully illustrated account of the Sun Chariot from the Bronze Age found last autumn in peaty soil in Denmark.

### MUSIC

*Music in the History of the Western Church.*  
By Edward Dickson. (Smith, Elder & Co.)

OUR author, Professor of the History of Music at Oberlin College, remarks that song has proved a "universal necessity in wor-

ship"; hence the question how music shall contribute most effectually to it "without renouncing those attributes upon which its freedom as fine art depends." The present volume, we read, is "an attempt to show how the matter has been treated by different confessions and in different nations and times." It is curious to note that "the Hebrews were the only ancient cultivated nation that did not assign to music a super-human source." It was probably, as stated, "entirely subsidiary to poetic recitation and dancing." Old Hebrew melodies were no doubt sung in the primitive Christian Church, but nothing definite is known; anyhow, in music, as well as in other matters, that Church soon felt the strong influence of Hellenic systems and traditions. In the chapter on 'The Liturgy of the Catholic Church' our author says that its music "may, without impropriety, be compared to the music of the dramatic stage in the aid it derives from accessories and poetic association." The musical merits of a Palestrina Mass and of Wagner's 'Parsifal' can be perceived even in a concert performance; but neither their full meaning nor true emotional power is felt. And, further, we read that the union of the arts, "of which we have heard so much in recent years, was achieved by the Catholic Church centuries ago." In mentioning the choral church music of the Middle Ages Mr. Dickson remarks that intellectual men consider acquaintance of some kind with mediæval architecture and plastic art necessary, yet, as a rule, they are "probably not ashamed to confess total ignorance of the vast store of liturgic music of the fifteenth and sixteenth centuries." But there is no reason for any feeling of shame. Travellers through Europe can see with their eyes the gorgeous cathedrals and the splendid paintings of old masters; but of the music in question, as we read a page or two further on, "only a comparatively minute part has ever been printed, much has been lost, and the greater portion lies buried in the dust of libraries." Of music that is accessible at the present day many men of general education know something: they go to the opera-house, hear oratorios, and attend concert performances.

The history of the growth of church music, from the period of the barbarous organum in fifths and octaves, is clearly and carefully narrated, the legend, for instance, in connexion with the Missa Pape Marcelli being duly discredited, though not for the first time; repetition is, however, necessary, for traditions of this kind still live on after they have been critically refuted. The modern style of Catholic church music offers striking contrast to that of the Middle Ages: it was secular, "adopted by the Church under a necessity which she eventually strove to turn into a virtue." The opera born of the Renaissance was indirectly a powerful factor in bringing about the change:—

"It was not long before the charming Italian melody undertook the conquest of the Church. ....The dramatic and concert style invaded the choir gallery. ....The prima donna, with her trills and runs, made it the parade ground for her arts of fascination. The chorus declined in favor of the solo, and the church aria vied with the opera aria in bravura and languishing pathos."



As in church music, so in church painting: pictorial art, our author remarks, in the fourteenth century was intended mainly for edification; but the aim of Correggio, and even of "the pure Raphael and the stern Michael Angelo" at times, was not "to fortify dogma and elevate the spirit, but to gratify the desire of the eye and the delight in the display of technical skill."

Mozart's 'Requiem' was written, we are reminded, to the order of a private patron. Beethoven's 'Missa Solemnis' outgrew the dimensions of a service mass, for which it was originally intended, and "was finished without any liturgic purpose in view"; the composer, we may add, even declared that it could be given as an oratorio in the concert-room. These and other great modern works were not specially written for church worship. To quote our author, "they glorify religion in the abstract, rather than the confession of the Catholic Church."

In the Protestant Church congregational singing is an important feature, and our author traces it back to pre-Lutheran times—to Hus, for instance, "founder of the Bohemian hymnody." Luther is supposed to have written tunes as well as hymns, but "under the patient investigation of half a century the melodies associated with Luther's hymns have all been traced to their sources." Bäumker finds in a Gregorian melody the germ even of 'Ein feste Burg.' Luther's hymn tunes, or chorales, were drawn from three sources—the Latin song of the Catholic Church, pre-Reformation hymn-tunes, and secular folk-song; in the Protestant Church secular music, indeed, has proved a prolific source from Luther's time down to the present day. Passing over an interesting chapter on the 'Rise of the German Cantata and Passion,' we come to the 'Culmination of German Protestant Music'—i.e., to that of Johann Sebastian Bach. The Catholic Church has its Palestrina, the Protestant its Bach. What the latter accomplished with his church cantatas, his chorales, and his organ music is well told. There is no need to dwell on the subject; but we must just refer to one or two statements. Bach is mentioned as having worked for three years at his B minor Mass, which by the time it was completed had "outgrown the dimensions of a service mass." Strongly, indeed, did this remind us of Beethoven and his 'Missa Solemnis,' both as regards time and as regards the final outcome of his labours. Between Bach and Beethoven a curious comparison is made: "On all that Bach attempted he affixed the stamp of final and inimitable perfection"; and just before, of several great composers, including Beethoven, it is stated that "even in the successful work of these men there is a strange inequality." Our author has here overshot the mark in either direction. Again, Bach's perfection was the "result of thought and unflagging toil." Could not the same be asserted with equal truth of Beethoven? There is one sentence with which, however, we are in perfect agreement. It runs thus: "There is no loftier example in history of artistic genius devoted to the service of religion than we find in Johann Sebastian Bach." The concluding chapters are on 'The Musical System of the Church of England,' and 'Congrega-

tional Song in England and America'; but after Palestrina and Bach these subjects seem of minor interest. The book, which shows great research, and is written in clear, admirable style, is a valuable contribution to the literature of church music.

### Musical Gossip.

MR. EDWARD SPEYER writes concerning the Beethoven sketches sold at Messrs. Sotheby's—one three years ago, the other quite recently, and both mentioned by us (*Athen.*, No. 3952, p. 135). He suggests—and, we think, with very good reason—that as both were accompanied by a certificate signed by Sauer, sworn valuer appointed by the Court, Sauer himself bought the sketch-book used by Beethoven for the C sharp minor Sonata, Op. 27, No. 2, and afterwards sold the sheets separately. Lot 72, a "Skizzenbuch," at the sale after Beethoven's death fetched about four shillings, and if that was the one in question, Sauer drove a not unprofitable bargain. Nottebohm actually mentions a sketch-book of the year 1800 containing sketches of the companion Sonata, Op. 27, No. 1. The price marked on the sketch sheet sold three years ago was—"if my memory serves me right," says Mr. Speyer—twenty florins, or about thirty-three shillings.

WE are extremely glad to learn that the King—in consequence, it is said, of comments which he had read in various papers—has reconsidered his decision with regard to his private band. Sir Dighton Probyn has written to all the members to notify to them their reappointment.

FOR the Cardiff Festival next year Dr. F. C. Cowen has promised a new work, and Mr. Arthur Hervey a piece for orchestra.

WHEN the King of Italy visits Paris he will officially inaugurate the fine bust of Alboni which the State commissioned the sculptor Moncel to execute, and which has just been placed in the foyer of the Opera-house. The ceremony will take place as the King enters on the evening of the gala performance to be given in his honour.

WE are glad to read in *Le Ménestrel* of August 16th that M. Reynaldo Hahn intends to give performances at Paris of Mozart's 'Don Juan' without cuts. A great fuss is constantly, and justly, made about the cuts in Wagner's operas and music-dramas, and it is not many months ago since the 'Ring' was heard in London for the first time in its entirety. Other stage works, however, are mutilated, but without a word of protest.

THE Wagner Festival at Berlin will commence with a reception of the guests by the festival committee at the Reichstag Palace on Wednesday evening, September 30th. On the Thursday morning, in presence of the Emperor, the monument to Wagner will be unveiled, and in the evening there will be a grand banquet at the Wintergarten. On Friday three historical concerts are to be given: the first under the direction of Felix Weingartner, the second under Riedel, and the third under Arthur Nikisch. On Saturday 'Die Meistersinger' will be given at the Opera under the direction of Richard Strauss. On Sunday morning there will be a sacred, and in the evening an international concert. It is to be regretted that neither Richter, nor Mottl, nor the Wagner family will attend the festival.

THE honorary degree of Doctor of Music has been conferred on Richard Strauss by the University of Heidelberg. According to *Le Ménestrel* of August 16th, the diploma states that he occupies the first place among German composers of note, and that these words have

provoked a "certain sensation" in Germany. No doubt there are many composers there who think themselves entitled to be thus described.

AN *al fresco* festival was to be held last week at Antwerp, choral works to be given by a thousand performers, vocal and instrumental, on platforms supported by two large ships in the river Scheldt. The proceeds of the general public rehearsal were to be devoted to the fund for a monument to Peter Benoit.

*Le Ménestrel* of August 16th says that the late Hugo Wolf, who, like many gifted men, was very modest, was once asked by a journalist for his biography and portrait. His laconic reply was as follows: "My name is Hugo Wolf. I was born on the 14th of March, 1860; I am still alive. That is sufficient for my biography; my slender figure is of no interest."

A CYCLE of twelve Bohemian operas at the National Theatre, Prague, is now being given. It commenced on August 17th, and will conclude on September 16th. Smetana will be represented by no fewer than seven operas, of which the titles in German are 'Die verkaufte Braut,' 'Der Kuss,' 'Zwei Wittven,' 'Dalibor,' 'Das Geheimnis,' 'Die Brandenburger in Böhmen,' and 'Die Teufelsmauer'; Dvorák by 'Russalka,' and Fibich by 'Der Fall Ankonas.' Besides these will be performed an opera by Karl Kovarovic, conductor of the theatre, and one by Oskar Nedbal. The cycle will conclude with Dvorák's choral work, 'Die heilige Ludmilla,' which was produced as an oratorio at Leeds in 1886. Text-books will be provided in French, English, and Russian, for the benefit of visitors.

IT is stated that Siegfried Wagner's new opera, entitled 'Kobold,' will, in all probability, be produced at the Court Opera, Vienna.

THE novelties at the winter season of the Berlin Philharmonic Concerts, under the direction of Prof. Nikisch, are announced. Symphonies: Anton Bruckner's Ninth, Volkmann's Second, and Tschaiikowsky's Third; Vincent d'Indy's suite 'Médée,' Liszt's symphonic poem 'Die Ideale,' and Wildenbruch-Schilling's 'Hexenlied,' with Von Possart as reciter.

THERE are eight competitors for the Belgian Prix de Rome this year. Albert Dupuis and Louis Delune having gained second prizes—the one four, the other two years ago—will be exempt from the preliminary examination in counterpoint and fugue. Among the other candidates is a son of M. Radoux, Director of the Liège Conservatoire.

'TRISTAN' is to be given for the first time at Rome during the winter, under the direction of Maestro Mancinelli, whose opera 'Hero and Leander' will also be performed.

AUGUST ENNA, the Danish composer, has just completed a new opera, 'The Death of Antony,' a sequel to his 'Cleopatra.'

HUGO WOLF's 'Der Corregidor,' produced at Mannheim, and performed at Graz and Prague, is to be given at the forthcoming season of the Vienna Hofoper.—Preparations are already being made, it is stated, to hold a Hugo Wolf festival next year at Graz. It is to consist of a Lieder recital, a performance of the opera 'Der Corregidor,' and finally a concert including choruses and the unfinished 'Manuel-Venegas.'

A SYMPHONIC POEM for violin and orchestra, 'Das Leben ein Traum,' after Calderon, by Dr. Otto Neitzel, was recently produced with success at a Gürzenich concert at Cologne.

### PERFORMANCES NEXT WEEK.

MON. English Opera, 8, Covent Garden.  
TUES. Promenade Concert, 8, Queen's Hall.  
WED. English Opera, 8, Covent Garden.  
THURS. Promenade Concert, 8, Queen's Hall.

WED. English Opera, 8, Covent Garden.  
 — Promenade Concert, 8, Queen's Hall.  
 THURS. English Opera, 8, Covent Garden.  
 — Promenade Concert, 8, Queen's Hall.  
 FRI. English Opera, 8, Covent Garden.  
 — Promenade Concert, 8, Queen's Hall.  
 SAT. English Opera, 2.30 and 8, Covent Garden.  
 — Promenade Concert, 8, Queen's Hall.

## DRAMA

### SHAKSPEARE'S BIRTHPLACE.

108, Lexham Gardens, Kensington, August 17th, 1903.

IN my recently published pamphlet on 'The Alleged Vandalism at Stratford-on-Avon' I have illustrated pictorially various stages in the history of the building known as "Shakspeare's Birthplace." I have described a copper-plate engraving, dated 1788, as the earliest view of the house known to exist. A correspondent has been good enough to point out to me that the view which I assign to 1788 is really nineteen years older. It is a copy, with some slight alterations, of a print which figured in the *Gentleman's Magazine* for July, 1769. From the letterpress there accompanying the plate I learn that the drawing was from the pencil of Richard Greene, a virtuoso of Lichfield, of whom the 'Dictionary of National Biography' gives a full account. The engraver of the sketch in the magazine was B. Cole. It was published in anticipation of the jubilee festivities, which took place in the autumn of 1769. I hope at some time to add a reproduction of the plate of 1769 to the collection of views of "Shakspeare's Birthplace" which I have already published.

SIDNEY LEE.

### Dramatic Gossip.

WE hear much at present of schools of acting, to be presided over by individuals of no very secure reputation. In a spirit suggested by the demand of Juvenal,—

Custodes,— sed quis custodiet ipsos

we would ask, Where will these would-be pedagogues obtain the information they seek to impart? With one or two curious but happy exceptions, schools of dramatic art have been more successful in depleting the pockets of the

Clerk foredoomed his father's wish to cross,

and other juvenile aspirants for dramatic honours, than in enriching the stage with any remarkable display of talent. To inspire public interest, a school of acting can scarcely be in the hands of any individual, however great his abilities—it must be an institution such as a *conservatoire*. No writer has as yet been sanguine or self-reliant enough to found a school of literature.

THE present week, like that before it, has witnessed no novelty at any West-End theatre. None is indeed to be anticipated before the end of the month, when the autumn season will begin, something like a fortnight earlier than usual. It is remarkable, but scarcely a subject for regret, that the present year has witnessed none of those wild experiments to which the summer closure of the theatres ordinarily leads. The early days of September bid fair to be very busy.

SHOULD 'The Cardinal,' with which Mr. Willard will shortly reopen the St. James's, prove less of a success than has been anticipated, the management has in reserve the 'Tristan and Isolde' of Mr. Comyns Carr, and a drama in verse by Mr. Stephen Phillips, 'The Professor's Love Story' and 'Tom Pinch' are, according to present arrangements, to be given only as after-noon entertainments.

'PRETTY PEGGY,' the title of the sparkling poem addressed to Peg Woffington, the authorship of which is disputed between David Garrick and Sir Charles Hanbury Williams, is that also of a comedy by Miss M. Aymar Mathews, in which Miss Grace George will, it is expected,

be seen in London as Peg, and Mr. Robert Loraine as David Garrick.

It is not wholly satisfactory to hear, though the intelligence has consoling points, that Mrs. Kendal intends during the coming year to give Shakspearean and other recitals. Such appearances have too often proved precursors of a retirement from the stage, of which, in Mrs. Kendal's case, it is far too early to dream.

MR. CHARLES WARNER will begin on September 14th, at the Academy of Music, New York, his long-promised American tour, appearing as Coupeau in 'Drink.'

MISS CECILIA LOFTUS is to appear in New York in 'The Proud Prince,' a piece by her wilhom husband, Mr. Justin Huntly McCarthy.

AFTER 'The Climbers,' the production of which at the Comedy is imminent, the management will produce a rendering by Mr. Marion Crawford of his novel 'In the Palace of the King.'

SIGNOR SALVINI has consented to reappear in America during the spring of 1904.

MR. PINERO's play 'Iris' will be performed this autumn at the Folketheater, Copenhagen, with Mrs. Nansen in the leading part.

OWING to a recent infringement in Russia of a drama by Octave Mirbeau, an agitation has been started by the Russian authors' society to make that country join the Convention of Berne.

'LE MAQUIGNON' of MM. Vigile Jozz and Louis Dumur, a four-act melodrama produced at the Théâtre Sarah Bernhardt, proves, curiously enough, to be a sort of continuation of 'Le Courrier de Lyon,' in which Choppard, saved from the guillotine, tracks down Dubosc, living in splendour as the Comte de Rouzay. Descendants of characters in the famous piece appear, but the whole is inconsiderable.

UPON the reopening of the Théâtre Français the first novelty is likely to be 'Le Dédale,' a four-act comedy of M. Paul Hervieu, the feminine parts in which have been assigned to Mesdames Bartet and Pierson and Mlle. Leconte.

FOLLOWING, it might almost be said, in the footsteps of Mr. Walter Melville, Mr. G. R. Sims is to produce next month 'The Woman from Gaol.'

TO CORRESPONDENTS.—A. S.—S. M. S.—A. H.—H. B. C.—received.

W. M. B.—Too late.

No notice can be taken of anonymous communications.

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